

THE ILLUSTRATED LONDON NEWS

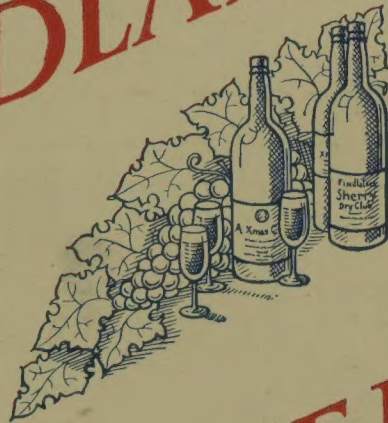


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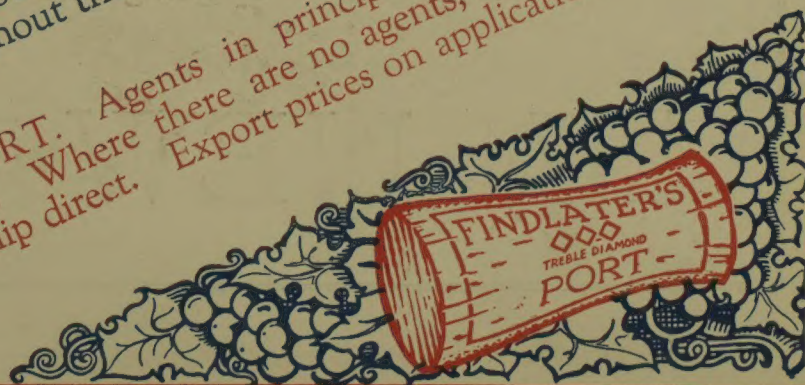
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The Vogue of the Sporting Picture.

By FRANK DAVIS.

IT is said that Ben Marshall, asked to explain why he had deserted London for Newmarket, drily remarked that many a man would pay fifty guineas for a painting of his favourite horse, and

would think ten guineas too much for a portrait of his wife. It would be ungallant to suggest that any sentiment of this kind can account for the immense popularity of sporting pictures and prints to-day, and the consequent enormous rise in values. Certain it is that an important work by this same Ben Marshall could have been bought for £500 five years ago, whereas to-day the same picture will cost four or five thousand. Nor can this phenomenon be explained on the ground that Marshall was a considerable artist whose work is only now being appreciated. A similar, if not quite so sensational, rise in value has taken place in all sporting pictures of good quality. The explanation no doubt lies in two occurrences—the formation by Lord Woolavington of his important collection, and the sudden demand from America, this latter demand being stimulated by the popularity of hunting across the Atlantic, where there are now over a hundred packs of fox-hounds.

Looking at the fine old pictures with which this article is illustrated—pictures painted when sport was the pastime of comparatively few people—one cannot fail to be surprised at the small number of modern artists who care to interest themselves in this field. The problems of light and shade, of swift movement, of structural arrangement, are no less fascinating upon the Rugger ground at Twickenham than in a dingy bedroom in Camden Town; and if it is true that the serious artist is not interested

green in his shirt sleeves and smoking his pipe. What a chance for the distinguished R.A. who has condescended to accept the commission, and what a blessing for the rest of us!

on social customs under the first two Georges. Two animals, in a rocking-horse



BOUGHT FOR PRESENTATION TO RUGBY: "WINTER SCENE AT RUGBY SCHOOL—GAME OF FOOTBALL—A MATCH."—BY E. HARWOOD.

Writing of this peculiarly interesting picture, which was exhibited in the Royal Academy of 1859, Messrs. Leggatt Brothers say: "The game appears to be a remarkably one-sided one and may represent some traditional match at Rugby! Possibly some of your readers with a knowledge of Rugby football history may be able to throw some light on it." The artist lived at Rugby. It may be added that the work has just been sold to an old Rugbeian, who is presenting it to the school.

Reproduced by Courtesy of Messrs. Leggatt Bros., St. James's Street.

But I am straying into the glorious future. This is a serious article, and concerned with the past. It deals with artists, but with artists who are judged not entirely upon their artistic qualities. The better artists they are, the more we can admire them; but our first interest lies in what they have to say rather than the manner in which they say it. Apart from various jottings in early books, the first illustrator of sporting life in England was Francis Barlow, "a celebrated English painter," and (on the strength of very mediocre rhymes appearing beneath his work) "a lover of the Muses." Evelyn, the diarist, admired him greatly. There is a note in the diary (1681) of a visit to Denzil Onslow at Pyr-ford, where "the hall is adorned with paintings of fowl and huntings, etc., the work of Mr. Barlow, who is excellent in, this kind from the life." Many of his canvases are crowded with bird-of every description, rather after the manner of Hondcoeter; but probably his picture most interesting to the modern sportsman will be

astatic sportsman will scarcely claim him as anything but a mediocre painter. He was, however, a man of spirit, as witness his quarrel with the Duke of Somerset. (In the eighteenth century an artist did not quarrel with his ducal patrons: can anything be more sickening than the flunkeyism of the print-sellers, who are eternally their lordships' most obliged, most obedient, most humble servants, etc.?) Seymour had half-finished some work at Petworth when he quarrelled with the Duke, and then refused to come back and complete the commission. He had received £100 as a preliminary payment. Asked to return this sum, he said he would write, and addressed the letter "Northumberland House, opposite the Trunkmakers, Charing Cross." The Duke, who seems to have been a pompous old ass, threw the letter into the fire unopened, and sent his steward to have Seymour arrested for debt. The painter, being told exactly what had happened, promptly said, "It was hasty in his Grace to burn my letter, because it contained a banknote for £100, and therefore we are now quits."

[Continued overleaf.]



BY AN ANIMAL PAINTER A.R.A.: "PORTRAIT OF THOMAS FOX BRICKWELL, J.P., AND HIS WIFE, OF EVENLODE HOUSE, WORCESTERSHIRE"—BY GEORGE STUBBS.

Mr. Brickwell was the great-grandfather of the Rev. W. Nash Brickwell. Stubbs was elected an A.R.A. in 1780, and an Academician in the following year. The latter honour, however, he refused. His "Anatomy of the Horse" will be remembered.

Reproduced by Courtesy of Messrs. Arthur Achermann and Son, New Bond Street.

in the subject of his picture, but only in the difficulties he meets, there is no obvious reason why he should not choose the forward rush of England's three-quarter line as the pattern of his next picture rather than "Sunset over the Wigan Sewage Farm." The latter may be a superb work of art, but not many people will want to hang it on their walls; yet a hundred would want to buy an equally fine impression of the next important Rugger international. Constable painted a magnificent picture of George IV. opening Waterloo Bridge: it is a riot of soft colour, of living water, of structural perfection. Could not someone try to emulate this next Boat-Race day? There are the same atmospheric problems at Putney and Hammersmith as lower down the river. We might even in course of time be spared the pain of drifting round the Academy and staring at the owlsh features of the Mayor of Little Puddleton, in his robes of office, a portrait destined to adorn the walls of Little Puddleton's council chamber; instead we could see the same gentleman, no less impressive, but, oh! how much more human! on the bowling

the big decoration in Lord Onslow's collection at Clandon Park, Guildford, representing a pack of the slow-running hounds known during the seventeenth century as "The Southern-Mouthed Hounds," according to Blome's "The Gentleman's Recreation," 1686. This famous book was illustrated from designs by Barlow. The next important name is that of the Dutchman Peter Tillemans, who, like so many of his countrymen, made England his home and wholly absorbed its spirit. It would be a poor history of Newmarket that did not contain illustrations of his racing pictures and prints. Several of these Newmarket subjects are very long. They were etched on two copper plates and afterwards joined together. They are a delightful commentary



BY A WORLD-FAMOUS ENGLISH ANIMAL-PAINTER: "HAJI BABA"—BY BEN MARSHALL.

Benjamin Marshall, whose work has a great and well-deserved vogue, was born in London in 1767, and died in 1835. He worked in London and at Newmarket, contributed to the "Sporting Magazine," and was represented in the Royal Academy between 1800 and 1819.

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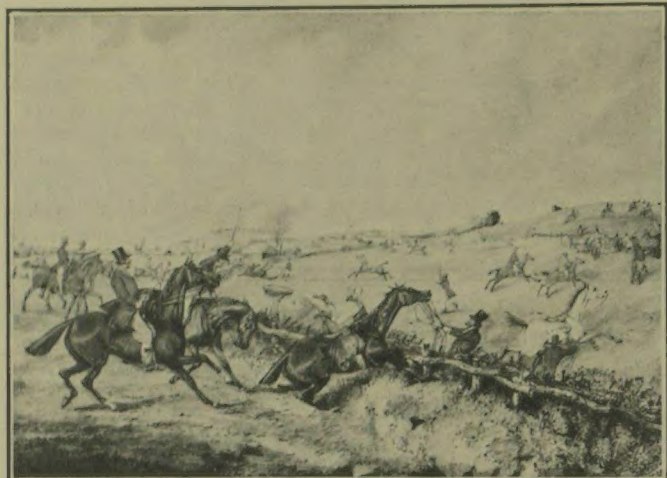


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Continued.]

John Wootton is a very rare early painter, who, though rather woolly, is pleasing enough once you can accept his reverence for the grand manner of Poussin. He loves to bring in classical ruins as a background to his horses. These are well observed, but in general very big in comparison with their grooms—and, as is usual throughout the century, with very small heads. There is no doubt that every owner of a thoroughbred looked upon a small head as especially beautiful, and the animal-painters were not slow in pleasing their patrons by improving upon nature. Popular portrait-painters then and now have also realised that a little gentle flattery is nearly always advisable. It is only the very great artist who can be uncompromisingly truthful.

Considerations of space make it necessary to dismiss with a bare mention Dean Wolstenholme (not to be confused with his son of the same name), and John, Francis, and L. N. Sartorius, whose rather prim mannerisms give one the impression that all eighteenth-century hunters were weight-carriers.

We come to two men, George Stubbs and Ben Marshall, who tower above their contemporaries: modern auction prices only confirm this statement.



THE FINE WORK OF A FAMOUS MODERN ETCHER:
"GOLDEN EYES"—BY WINIFRED AUSTEN, R.E.

The fine and charming work of Miss Winifred Austen, the distinguished animal-painter and etcher, is, it need hardly be said, as well known as it is keenly appreciated. It has long been one of the standing attractions at the popular Grafton Galleries. The artist has exhibited at the Royal Academy, the Paris Salon, and elsewhere.

Reproduced by Courtesy of the Grafton Galleries, Grafton St., W



A STUBBS OF THE BEST PERIOD: "THE FAVOURITE HORSE AND DOGS OF THE
REV. SIR HENRY VANE, BT."—BY GEORGE STUBBS, A.R.A.

This fine work by Stubbs is one of those rare paintings in which the artist combines mellowness of landscape and a unique knowledge of animal portraiture. It is signed in full, and dated 1795. Sir Henry Vane died in 1813. George Stubbs was born in 1724, and died in 1806. Messrs. Spink, by the way, specialise in sporting pictures, and have had through their hands some of the finest examples by Stubbs, Ben Marshall, Henry Alken senior, and J. F. Herring senior, that have come on the market.

Reproduced by Courtesy of Messrs. Spink and Son, King Street, St. James's.



DAVID DALBY, OF YORK.

Size 8½ in. x 17 in.

SIGNED AND DATED 1835.

Stubbs, to speak colloquially, is a grand man—so solid, so very English, so painstaking, so sensitive in his feeling for every sort of quadruped. Sir Joshua admired him enormously, and the opinion of Sir Joshua is not to be despised. He was a poor portrait-painter (some will disagree with this), but he understood horseflesh, and when he painted a haymaking scene he avoided that sugary sentimentality which is the curse of English eighteenth-century art. He was entirely self-taught, and his passion for scientific research was such that, had he never painted a single picture, he would still be remembered for his great book, "The Anatomy of the Horse." To prepare this, he took a lonely farmhouse in Lincolnshire, and there worked upon a carcase, stripping off the skin, and dissecting and drawing every nerve and muscle—this at a time when antiseptics were unknown. The work lasted a year and a half: no wonder the countryside gossiped about a madman!

Ben Marshall, who died in 1835, rather resembles Raeburn in his portraits. It is generally agreed that his horses have not the accuracy of those of Stubbs, but he had a much greater command of characterisation in his portraiture, a very workmanlike—I almost said poetic—idea of tone values, and he *can* delineate horses in movement. No animal-painter ever made a more effective use of the silhouette of his subject against the sky. There are photographs of two famous pictures by Marshall before me as I write—one, that of "Sailor Standing on the Downs," the other that of



A FIRST-RATE EXAMPLE OF THE PAINTING OF H. ALKEN, JUNIOR: GLADIATEUR,
THE WINNER OF THE 1865 DERBY.

Reproduced by Courtesy of Messrs. Vicars Bros., Old Bond Street.

"Mameluke." In each case the line of the distant horizon is well below the animal's belly.

A dozen other artists only less great must be omitted in so brief a sketch. It remains to point out that we have now reached the days when painters could make jokes, when Mr. Jorrocks began to delight his thousands of admirers. Seventeenth and eighteenth century hunts went solemnly to their inevitable end, the death of the quarry. Never did the painter's patrons take an ignominious toss, and never did the fox or stag escape after a gallant run. Then came the classic times of Melton Mowbray. Ferneley, the friend of Assheton-Smith, gives us inimitable sketches of a brisk and humorous country life, where hard living and hard riding between them made a sportsman's paradise. Henry Alken, illustrator of Surtees, will show us red-coated squires covering the ground at terrific speed, tumbling into brooks, laughing at five-barred gates—a jovial, delightful, swaggering life in which good horseflesh is rightly considered as superior to anything else in this imperfect world.

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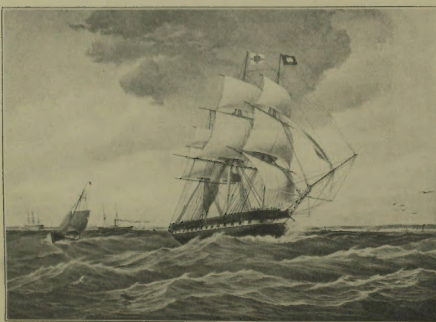
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THE ROMANCE OF PICTURE-DEALING.

By "OBSERVER."

OLD beliefs die very hard—among them the fallacy that picture-dealers are persons of an exaggeratedly Hebraic aspect who live by providing portraits of ancestors for the vulgar rich. In sober fact, though he does not always realise it, the picture-dealer of standing is not merely a business man of the highest integrity, but someone whose every moment is a romance. He is not concerned with a mass-produced article which has to be unloaded by the thousand, but with individual works of art which are literally unique; and he has to buy on his own judgment, knowing that one mistake may lead to ir retrievable disaster.

It is so easy for even the most practised eye to deceive itself over a picture which is hidden beneath the dirt of a couple of centuries; and many an enthusiastic purchase is ruthlessly scrapped after a disillusioning cleaning. And how many schemers of both sexes float up and down Bond Street with wonderful stories of a great picture for which they will accept £1000! Other trials are rich men who won't, and poor men who can't, settle their accounts; not to mention clients whose impudence is so astounding that, after keeping a valuable picture hanging on their walls for six months, they will calmly ask the dealer to take it back, as it is not quite in keeping with their scheme of decoration. And take it back he must. After the schemers come the bors—the old gentlemen with time on their hands and theories of no importance to propound; and after the bors the enthusiastic art-lovers who turn the whole gallery upside



WHERE THE OBSERVATORY NOW STANDS: "THE EAST PROSPECT OF DR. FLAMSTEAD'S HOUSE IN GREENWICH PARK"—A RARE LINE ENGRAVING IN COLOURS BY I. SIMON (CIRCA 1724).

Greenwich Observatory now stands on the site of the house shown in the engraving. The Parker Gallery, it should be added, specialises in naval and military prints, and the firm's new building is to all intents and purposes a museum in which history can be studied through the medium of pictures. Military and naval uniforms, the change from sail to steam, portraits of leaders in both services, are to be seen; and there are numerous works illustrating old London. A special exhibition of prints and pictures of London from the middle of the eighteenth to the middle of the nineteenth century opened the other day.

Reproduced by Courtesy of the Parker Gallery, Berkeley Square.

down in the course of a three hours' visit, and then depart saying quite charmingly, "Thank you so much. We have enjoyed ourselves immensely." Still, there are compensations. There are connoisseurs whose knowledge and taste make their calls a privilege; and, chiefly, there are buyers. The world of art is, before all things, international; for fine pictures are wanted in every capital in Europe, not to mention America, and dealers of every country visit London. Outsiders have little idea of the way works of art travel. The immense sums of money available across the Atlantic for the purchase of works of art have been the cause of numerous scare headlines about "the artistic heritage of England being bartered for a mess of dollars" and so on, and in some quarters the dealer is held partly responsible. What are the facts? The first is that the quality of the contents of the National Gallery is such that no amount of money could buy a collection equal to it, simply because pictures of that importance do not exist in private hands. (We were fortunate enough to have a hundred years' start!) The second is that that admirable organisation, the National Arts Collection

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Fand, of which Sir Robert Witt is the chairman, can be relied upon to prevent the few remaining works that are really essential to the Gallery from ever leaving the country. To take but one instance. With the "Duchess of Milan" and "The Ambassadors" already safely at Trafalgar Square, and the various portraits in the Royal collection, it is absurd to suggest that every privately owned Holbein should be acquired for the nation as soon as it comes on to the market.

When a picture is wanted for the nation, dealers are always willing to hold their hand, however strong the temptation to outbid the State on behalf of their own clients.



A FINE FRANZ HALS: "PORTRAIT OF AN ELDERLY LADY." This is inscribed (at centre, left) "Etat 60, 1660." The portrait is evidently that of one of the second Earl of Cholmondeley's wife's relations, and is believed to be that of Elisabeth, or Isabella, van der Meer, whose marriage at Utrecht to Junker Willem Adriaan, Seigneur of Kessel, General in the United Netherlands Army (afterwards Count de Hornes, or Hoorn), was registered on October 28, 1664. It is from the collection of the fifth Marquis of Cholmondeley. Our reproduction is by courtesy of Messrs. Knoedler and Co., the great firm, founded in 1846, through whose hands have passed fine works of art almost innumerable. It was this firm, also, that was largely responsible for the foundation of the famous Henry Clay Frick collection, containing "Philip IV." by Velasquez, the "Hester Rembrandt," Holbein's "Sir Thus. More," Bellini's "St. Francis," and the two Vermeers—"The Music Lesson" and the "Cavalier and Laughing Girl." It was from Knoedler's that the Boston Museum acquired the great Velasquez "Don Baltasar Carlos and his Dwarf." Mr. Widener's Vermeer, "Girl Weighing Pearls," came from this house; as also the famous portrait of Edward VI. as a child, now in the collection of Mr. Andrew Mellon.

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SEEN IN ENGLAND FOR THE FIRST TIME THIS SUMMER: "TROIS DANSEUSES."—BY DEGAS.

This delightful example of the work of the great French master was seen for the first time in England this summer. It is a triumph of formal design and sensitive handling. Collectors of sporting pictures, by the way, might well extend their interest to the studies of racehorses by Degas.—At Messrs. Reid and Lefevre's gallery there is at the moment a most attractive show of paintings and drawings by Leslie Hunter, a Scot very definitely to be considered in the forefront of the modern movement. This is his first "one-man" show in London. He paints in very brilliant and gay colours, and in France and Scotland is considered to be one of the best of our painters. The exhibition should not be missed.

Reproduced by Permission of Messrs. Alex. Reid and Lefevre, King Street, St. James's.

This was rather unfortunately illustrated last year at the Holford Sale, when, through a misunderstanding, the price of the Lorenzo Lotto went a good deal higher than anyone expected, simply because the under-bidder was not aware it was required for the National Gallery. It is an open secret that at the recent Six sale at Amsterdam, Knoedler and Co., though they wanted a certain picture, allowed the Rijksmuseum to outbid them.

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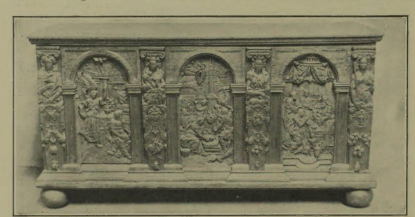
NOTES FOR COLLECTORS.

MESSRS. Sotheby open the auction season on Nov. 5 with an important sale of the very varied collection belonging to Sir Hercules Read. This is of exceptional interest, not only on account of its catholic character, but also because it is so obviously the collection of a great scholar who combines profound learning with a refinement of taste that will perhaps be a little beyond the comprehension of the merely rich collector. Nothing flashy or flamboyant here!

The following week sees a sale of books and manuscripts belonging to various owners, the main interest of which will doubtless centre upon the second day, Nov. 13, when three Chaucer and four Shakespeare folios, with leaves from a fifth, will be offered. An anonymous property on the third day of this sale may well create a record. It consists of twenty-five items, all first editions (or autograph notes) of Rudyard Kipling, and includes the very rare "School-boy Lyrics," the outer wrapper covered with a pen-and-ink design reproduced in the catalogue.

The late Dame Charlotte de Bathe's Rowlandson drawings will be offered on the 20th—a most important collection.

Messrs. W. and G. Foyles send us their autumn catalogue, which contains, among a multitude of works upon every subject of interest to the artist and collector, a notice of their own publication, "The Reproductions of the Complete Woodcuts of Albrecht Dürer," edited by Dr. Will Kurtz, custodian in the Kupferstichkabinett at Berlin. This is a monument of careful scholarship, beautifully produced, and a worthy tribute to the great German artist. In addition to its old-established new and

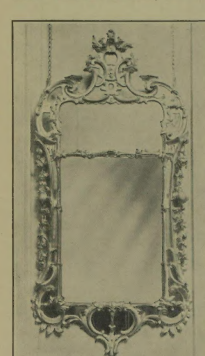


A RARE EXAMPLE OF EARLY SIXTEENTH-CENTURY WORK: A FINE OAK CHEST. Mr. I. Shenker is himself a collector, and his place boasts many fine pieces. For that reason, connoisseurs in search of genuine antiques—furniture, brass, pewter, and what not—find his premises a veritable treasure. (Reproduced by Courtesy of Mr. I. Shenker, Holborn, London, S.W.3.)

second-hand book business, the firm has of recent years added a department for the purchase and sale of rare books, bindings, and manuscripts. Some unusually fine examples of eighteenth-century furniture have recently been added to the stock of Messrs. Gill and Reigate. A William and Mary side table with marble top has the legs decorated with human masks—a rare and curious piece. There is a delightful little knee-hole table, 2 ft. 6 in. high, 2 ft. 6 in. wide, and 1 ft. 7 in. deep—that is an admirable size for a small flat—and a walnut toilet mirror with three little drawers, of very elegant proportions. These little Queen Anne mirrors have never been surpassed for simplicity and refinement. Another fine mirror from the same house is a Queen

Anne carved walnut grandfather chair covered in olive-green silk with a red and gold seventeenth-century embroidered panel on the back. A William Kent mahogany cabinet with carved and gilt mouldings is a charming specimen of this admirable furniture-designer's work in his simpler manner. A Kent piece is sometimes too heavy and flamboyant for everybody's taste.

Messrs. I. Shenker, of the Brompton Road, have a very extensive collection of early pieces ranging from Gothic sculpture to the late Renaissance. Furniture is mainly oak and



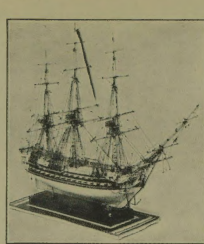
AN ATTRACTIVE SPECIMEN: A WILLIAM AND MARY PERIOD ARM-CHAIR, IN WALNUT AND COVERED WITH TAPESTRY. Mr. Reuben Shenker, of the Old Oak Galleries, specialises in genuine antique furniture and early brass and pewter. (Reproduced by Courtesy of Mr. Reuben Shenker, Red Lion Street, W.C.1.)

walnut—the firm deals very little in mahogany. What is possibly a unique collection of early keys will alone repay a visit to these galleries.

An interesting catalogue from A. Fleming (Southsea), Ltd., gives illustrations of various pictures and objects

in their collection dealing with the sea. This would appear to be a remarkably complete survey of the homely and delightful crafts practised by the sailor abase and aloft; and is notable for the inclusion of a number of ship models made by French prisoners-of-war.

It is possible in London—often in out-of-the-way corners—to discover dealers who specialise in a particular type of antique. Mr. R. Shenker has confined his business chiefly to old oak, and during the past thirty years has built up a very considerable reputation as a man who has a special knowledge of early pieces before the age of walnut. Collectors whose interests do not stray beyond the fifteenth and the first half of the sixteenth century will find in his Red Lion Street galleries some fine Tudor pieces.



A COLLECTOR'S PIECE: A BONE MODEL OF "L'ANGLOIS," A FRENCH FRIGATE THAT FOUGHT AT TRAFALGAR, MADE BY FRENCH PRISONERS-OF-WAR.

Messrs. Fleming have a most interesting collection of ships' models; ships in bottles; oil paintings, drawings, and prints of sea and ship subjects; "Jack Tar" wool needlework pictures; jugs and bowls with shipping subjects; old rolling-pins, and articles made in bone and straw by the French prisoners-of-war of Napoleonic times. All were collected by Mr. A. Fleming, F.R.S.A., at Portsmouth during the last thirty years. "L'Anglois" fought off Ferrol and at Trafalgar. (Reproduced by Courtesy of Messrs. A. Fleming, Pall Mall Place, S.W.1, and Castle Road, Southsea.)

Nov. 5th-7th.—PRINTED BOOKS AND MANUSCRIPTS. Nov. 5th-9th.—The Extensive Collection of WORKS OF ART, the property of SIR HERCULES READ (who is giving up his London House), 6, Palace Gardens Terrace, comprising Porcelain and Faience, objects of Vertu, fine Enamels and Chelsea Toys, Chinese Snuff Bottles and Hardstones, Metalwork, Antiquities, Stained Glass Windows and other glass; Textiles, Tapestries, Clocks, Furniture, etc. Illustrated Catalogues (12 plates), 5s.

Nov. 8th.—PICTURES AND DRAWINGS, by Old and Modern Masters, comprising the property of the COUNTESS CAVE OF RICHMOND; and of the late ADMIRAL SIR CHARLES NAPIER, K.C.B., M.P. (1788-1860); and of the late COLONEL LOWTHER.

Nov. 12th-13th.—EGYPTIAN, GREEK, and ROMAN ANTIQUITIES.

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Nov. 16th.—FINE CHINESE PORCELAIN; OLD ENGLISH NEEDLEWORK; ORIENTAL CARPETS AND RUGS; FURNITURE, etc., comprising the property of the COUNTESS CAVE OF RICHMOND; and of MAJOR W. H. B. HEYGADE, Esq., and of MAJOR H. R. GALLATRY. Illustrated Catalogues (5 plates), 2s.

Nov. 19th-20th.—A further selection from the Library formed by the late C. K. SHORTER, Esq., sold by Order of Mrs. Shorter; and a Collection of Works relating to Dr. Johnson and Boswell formed by the late RICHARD HARRISON, of Brighton.

Nov. 20th.—OLD ENGRAVINGS, and an extensive Collection of Rowlandson Drawings, the property of the late DAME CHARLOTTE DE BATHE. Illustrated Catalogues (3 plates), 1s.

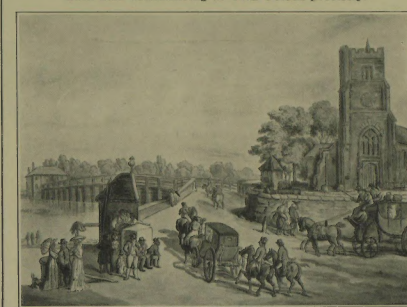
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Nov. 22nd.—PICTURES AND DRAWINGS.

Nov. 26th.—The Library of Nineteenth-Century ENGLISH LITERATURE, the property of the late W. J. WORMELL, Esq., J.P., of Coventry.

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REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, NOVEMBER 3, 1928.

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THE SPORTING AND MODERN QUEEN OF AFGHANISTAN, TO WHOM KING GEORGE GAVE A PAIR OF GUNS:
QUEEN SURAYYA (IN EUROPEAN DRESS) SHOOTING PIGEONS AT KABUL.

Queen Surayya of Afghanistan, who made such an impression during her visit to England with King Amanullah last March, has evidently continued in her own country the wearing of Western dress, as on her tour in Europe. The above photograph is of special interest when we recall that, soon after her arrival at Buckingham Palace, King George presented her with a pair of guns, as she is a keen sportswoman and a first-rate shot. The gift was the more appropriate

from the fact that King George is himself one of the finest shots in the kingdom. In Afghanistan Queen Surayya often accompanies her husband, King Amanullah, on hunting expeditions. Since their return he has been busy introducing reforms and modernising Afghan life. Among other things, he has denounced polygamy. His proposal to abolish the veil for women offended Moslem divines, who, it is said, disapproved of Queen Surayya's appearing unveiled at a State banquet.



By G. K. CHESTERTON.

MOST journalists abound in jokes on the subject of misprints—the fearful misprints that make nonsense and the far, far more fearful misprints that make sense. For only those which are reasonable can really be ruinous. If the printer alters, “He parted from Chloe with a final kiss,” and presents it as, “He parted from Chloe with a final kilb,” nothing worse will result than a mild mystification—a sort of delicate mist into which the figures of the two lovers will fade away. But if the printer takes the phrase, “He parted from Chloe with a final kiss,” and turns it into, “He parted from Chloe with a final kick,” a distinctly different note will be struck in the whole romance; a definite but diverse shade of meaning will be conveyed to the reader, and yet one which his experience of the relations of the sexes may possibly lead him to accept as intelligible and intentional. The reader may regard it as merely a touch of the new realistic method; slightly stark; just a trifle Neo-Primitive; but obviously an authentic *tranche de la vie*. But the original romantic writer, who really intended Chloe to be kissed and not kicked, will be distinctly annoyed. All this is obvious enough; but there is a deduction from it that is not so obvious, or, at least, not so much observed. It is that the very worst sort of mistakes are those that are not mistakes, but the corrections of mistakes. The worst howlers come from correctness and not from carelessness. I have had in my own experience any number of the ordinary accidents, and have had a great deal of amusement out of them. I have referred to a very worthy Nonconformist minister as “a distinguished correspondent,” and had the phrase printed as “a distinguished co-re-spondent.” I have had to do with printers who invariably printed “comic” when I wrote “cosmic”; and I remember a discussion in which the tossing of a plume, described as a panache, got mixed up with the tossing of a pancake. But these were merely errors, due at the worst to carelessness and at the best, possibly, to malicious humour. The real peril appears when we have to do, not with carelessness and humour, but with carefulness and a lack of humour. The awful moment is when the intelligent interpreter decides that the sentence, as it stands, is nonsense, and proceeds to make it make sense. I am at this moment staggering under such a blow. I wrote for a magazine story a sentence descriptive of the hero, which ran, “He talked a great deal about himself because he was not an egoist.” I find it rendered on the printed page in the amended and blameless form, “He talked a great deal about himself because he was an egoist.”

To the obscure scribbler in the background, who merely writes the story, there is a difference. But I do not suppose it made much difference to the reader of the story, if there ever was a reader of the story. Anyhow, at some stage of the long, mechanical modern process of copying and printing and proof-reading, and so on, there must have been, I presume, a grave and careful character who thought

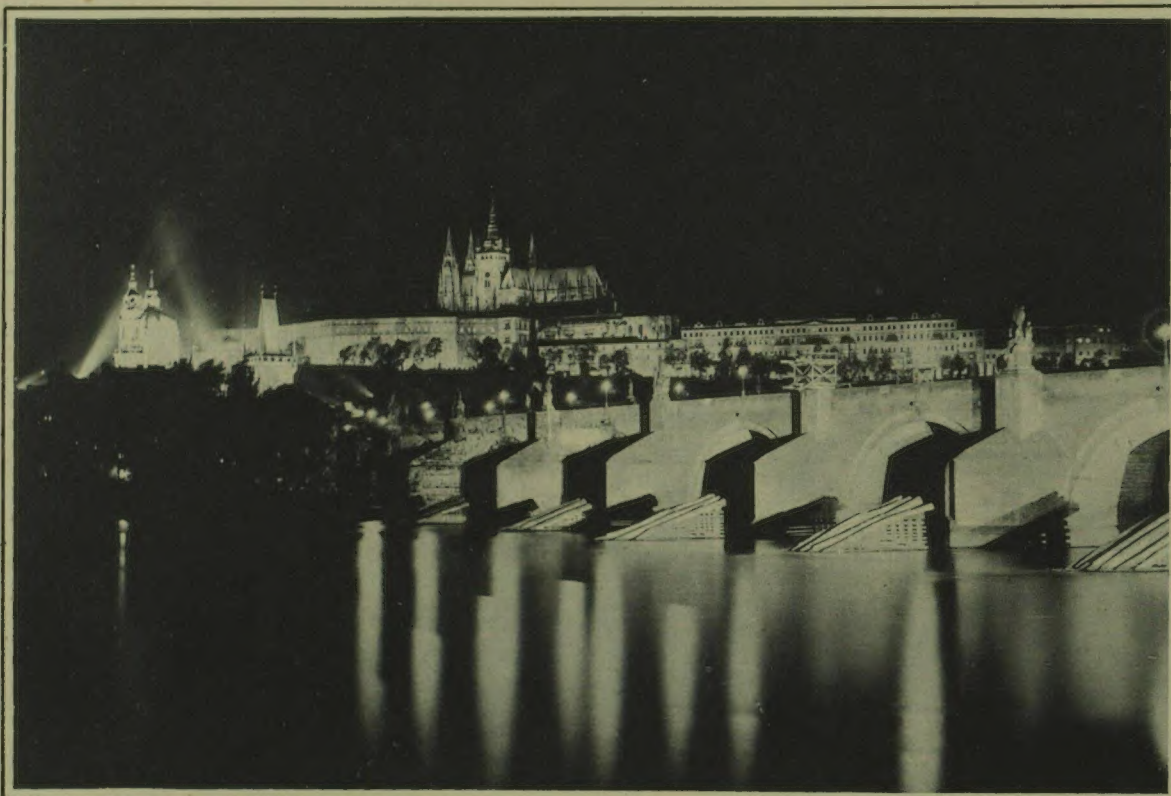
it was obviously a mistake to say that a man talking of himself was not an egoist. He therefore made the reasonable and natural correction and said he was an egoist. As this is, by the whole depth of hell, the most hideous and infernal thing that a human being can be, it makes some little difference to the story considered as a story. But it was evidently supposed to improve the sense considered as the sense. Now, extraordinary as it may seem, I myself am under the impression that my original sentence was quite sensible. It is my experience that the egoist, or, at least, the really evil and poisonous sort of egoist, is not remarkable for talking a great deal about himself; or, indeed, for talking a great deal at all. The worst examples of the egoistic type are silent and watchful, and wait until they can say something which (as they think, and as others may possibly think) nobody could have said but themselves. But even when they do talk at large, it is not in the ordinary sense about

time are Mr. Belloc or Mr. Bernard Shaw. And the test of them is that, however pugnacious or paradoxical they may seem, we cannot imagine them seriously summing up on the side opposite to their own. We cannot imagine Johnson really labouring to convince his friends that the Whigs were right; or Macaulay really labouring to convince them that the Whigs were wrong. We cannot imagine Mr. Belloc using his own experiences to discredit Catholicism or Mr. Bernard Shaw using his to discredit Socialism. They are quite capable of enjoying the experiences, and enjoying the fun or glory of narrating the experiences; but there is always something beyond the experiences. Now, to the egoist the whole pleasure is in the experiences, because they are egoistic experiences. But, in all subtle and deep-seated cases, the more he enjoys them as egoistic experiences, the less he is likely merely to narrate them in an egoistic way. He cares far too much about the impressions he is creat-

ing; he does not want to be remembered, as the dogmatist is, as a man who talked at the top of his voice, or a man who talked all the time. That sort of error can only be made by a person who still retains a great deal of unconsciousness. And it is the point of the true egoist that he retains nothing but self-consciousness. We say in rebuke to the rude and shouting dogmatist, “You forget yourself.” The rebuke is the supreme compliment.

It is recognised that egoism is akin to hysteria, and is none the less hysterical because it is calm or dignified or apparently restrained. It lies very near that mystery of unreason and untruth which the old mystics perhaps simplified too much in their stories of diabolism, but which the modern psychologists will never fully understand till they take that old mysticism into account. In popular language, there is in such a man something of a madman, of a quiet and unobtrusive madman. And, as is so often said of the

madman, he can be very cunning. He will try strangely circuitous ways of emphasising his ego; not generally the obvious and hearty way of talking about himself. He is just as likely to draw attention to himself by not talking as by talking. He is liable to utter refusals, generally without giving reasons; because the refusal is more of an event if the reason is a mystery. The other type, the talker and debater, would be sure to give the reason for the refusal; for, to the combative, controversial man, the reason is more important than the refusal. All this must have been noticed by many people long before I noticed it; and all this I took for granted, as intelligible and rather interesting, in the phrase I used in the story; that the man “talked about himself because he was not an egoist.” But it would be rather awkward to have to explain all this to a printer or a proof-reader, in order to persuade him to print what was written down to be printed. Even in this place, it takes some little time to explain; and I prefer such simple truths in a shorter form, even if there are some who cannot see a simple truth without calling it a paradox.



THE TENTH ANNIVERSARY OF THE CZECHOSLOVAK REPUBLIC: PRAGUE CASTLE AND CATHEDRAL ILLUMINATED DURING THE CELEBRATIONS—A VIEW FOR COMPARISON WITH THE DRAWING OF OLD PRAGUE OPPOSITE.

The tenth anniversary of the foundation of the new Republic of Czechoslovakia fell on Sunday, October 28, and was observed by a week of celebrations in Prague (the capital) and throughout the country. Prague was illuminated every night, with searchlights playing on the Castle and the other principal buildings. The festivities included a reception held by President Masaryk, a military review, gala performances of Smetana's operas at the National Theatre, and a children's procession. At Kunshtat and Terezina were unveiled statues of the President, to whom, with Dr. Benesh and the late General Stefanik, Czechoslovakia owes its birth as an independent State. Another event was the opening of the new “Masaryk Railway.” It is interesting to contrast the above photograph with a drawing (reproduced on the opposite page) of old Prague from the same point of view.

themselves. They are much more likely to talk about a large number of different things, to show how wise and widely cultivated they are. Above all, the true egoist can generally be detected by this diabolic mark: that he is not only willing to talk on any subject, but on any side of any subject. He has no creed, no cause, no conception of truth which he thinks more important than himself. He is willing to talk like a Turk to show that he has travelled in Turkey; he is willing to talk like a Buddhist to show that he has studied Buddhism. But he will not forget himself in fighting for the Turks; he will not sacrifice himself to Buddhism like a Christian sacrificing himself to Christianity. In all his varied travels he has discovered all wonders except one most wonderful thing—something bigger than himself.

Now, simple and sincere men, however much they may seem to be talking about themselves, are almost always using their own experiences to illustrate something bigger and better. Such men were Johnson and Macaulay; such men in our own

LATELY KEEPING THE TENTH YEAR OF CZECHOSLAVAKIA : PICTURESQUE PRAGUE.

FROM COLOURED PRINTS BY J. STUTTI-ZAMPONI. PUBLISHED BY "LES GRAVEURS MODERNES,"
194, RUE DE RIVOLI, PARIS.



"OLD PRAGUE": THE CAPITAL OF THE CZECHOSLOVAK REPUBLIC, WHICH HAS JUST KEPT ITS TENTH ANNIVERSARY, AS IT FORMERLY APPEARED, (FOR COMPARISON WITH THE MODERN PHOTOGRAPH OPPOSITE).

As noted under our illustration on the opposite page, Prague has recently been celebrating the tenth anniversary of the foundation of an independent Republic of Czechoslovakia, of which it is the capital. The above view of the Castle and Cathedral as they appeared in former times may be compared with the modern photograph opposite, taken from about the same point of view, and showing a bridge since built across the River Moldau. Prague was formerly

the capital of Bohemia, in the Austro-Hungarian Empire, broken up by the Great War. The Charles Bridge connecting the city with the Little Town (Kleinseite) is 550 yards long, with sixteen arches. It was begun in 1357 and finished under Wenceslas the Fourth (1378-1419). In 1383 that King caused St. John Nepomuc, patron saint of Bohemia, to be flung from the bridge for refusing to betray what the Queen had revealed to him in the confessional. There is a bronze statue of the Saint on the middle of the bridge, and 28 other statues surmount the buttresses. The Gothic Church of St. Thomas contains the tomb of Elizabeth Jane (or Joanna) Weston, who died at Prague in 1612. She was born in London in 1582. Her father, as a political or religious refugee, went to live in Bohemia, where she afterwards became famous as a writer of Latin poems.



WINTER SPORT IN PRAGUE: SKATING ON THE MOLDAU UNDER ARCHES OF THE ANCIENT CHARLES BRIDGE, FROM WHICH ST. JOHN NEPOMUC WAS FLUNG IN 1383 FOR REFUSING TO BETRAY A QUEEN'S CONFESSIONS.



A PRAGUE CHURCH THAT CONTAINS THE TOMB OF AN ENGLISHWOMAN, ELIZABETH WESTON (1582-1612), FAMOUS FOR LATIN VERSE: TOWERS OF THE GOTHIC CHURCH OF ST. THOMAS, REBUILT IN THE FOURTEENTH CENTURY.

BOOKS OF THE DAY.

blems which, to a mass-reviewer, seem insoluble. Such is my state of mind regarding "DAISY PRINCESS OF PLESS." By Herself. Edited with an Introduction by Major Desmond Chapman-Huston. With twenty-eight illustrations (Murray; 25s.). The problem is to convey any adequate impression of its scope or of its charm; and yet perhaps I have already achieved the impossible, merely by mentioning the author's name. Those who have known her, whether personally or only by reputation, will also know what to expect in her

remembrances, and I am sure they will not be disappointed. It is at once a frank expression of her personality and a candid record of her friendships and experiences.

It does not always follow that a charming woman continues to charm when she takes up her pen and writes; but on this score there need be no anxiety. The Princess tells her story with such unaffected sincerity, and with so much outspoken (but never malicious) wit and humour, as to convince the reader at once that she is putting herself on paper to the life. I think she is mistaken, however, in suggesting (as a reason for having relegated to the introduction "the tiresome ancestry business") that "no one ever reads introductions." Reviewers read them religiously: in fact, some of them, I am told, read very little else. For my own part, I am slightly more venturesome.

It suffices here to recall that the author, whose maiden name was Mary Theresa Olivia (Daisy) Cornwallis-West, is a daughter of the late Colonel W. Cornwallis-West, and sister

of Major George Cornwallis-West, who married Lady Randolph Churchill and, secondly, Mrs. Patrick Campbell. The Major's biography of Admiral Cornwallis-West, Nelson's colleague, was noticed here a few months ago. King Edward's nickname for the family was "the Wild West Show." "In 1891 Daisy Cornwallis-West (our author) married Prince Henry of Pless, eldest son of Hans Heinrich XI., and in 1907, upon the death of his father, Prince Henry became reigning Prince of Pless, possessor of vast wealth." The bride was just out of the school-room when she was married; and she frankly admits that there was no romance on her side. "I told Hans I did not love him," she writes; and again: "I did not realise it clearly at the time, but I was just being bought."

Arrived in Germany, she found the etiquette, and the multiplicity of servants, "unbelievably boring." How could it be otherwise for one who writes: "All my life long people have always insisted on my being a lady, and I have never really wanted to be anything but a tomboy"; or: "I have always been, in a way, a Socialist." The young Princess from England held her own, however, even with the Emperor, of whose character, especially in relation to the war, she gives a deeply interesting criticism, calling him a "pawn" of the military caste.

She suffered intensely through a war in which her eldest son had to fight against the country of her birth. "At the beginning," she writes, "I started out with a threefold determination: loyally to do my utmost for the country of my husband and children by continuing my . . . efforts for peace between England and Germany; to nurse Germany's sick and wounded; and to do everything in my power for British and Allied prisoners."

But she had an added trouble to contend with—the suspicion of treachery and an irritating surveillance of her movements and her correspondence. "I had lived in Germany so long that, though the war almost tore me in half, it did not occur to me that people might hate me or doubt my loyalty."

Practically half the book is devoted to the war years, and gives intimate glimpses of life in high quarters in Germany then and during the final *débâcle*, when "crowns rattled down one on top of the other in a great heap." Many war-time memoirs by Germans have come out of Germany, but this absorbing volume is unique as presenting a candid, but not unsympathetic, picture from a thoroughly English point of view. The Princess concludes her reminiscences with the Armistice. Perhaps some day she will bring them up to date?

The pre-war career of a great American to whom England and her Allies owe an eternal debt of gratitude is described in "THE EARLIER LIFE AND LETTERS OF WALTER H. PAGE, 1855-1913": The Training of an American. By Burton J. Hendrick. Illustrated (Heinemann; 21s.). Readers of the biography to which this new book is at once supplementary and introductory do not need to be reminded of the incalculable services to the cause of freedom therein recorded.

Walter Page was a patriot in the best sense, a man of winning character and high-minded purpose, working consistently for the good of his country and the world. It is a memoir which appeals to me more strongly than any that I have ever read, and the more so because the early influences and experiences through which he passed I have known myself, in a lesser degree—a classical education, an attraction to the ideals of Tennyson and Matthew Arnold, and a practical acquaintance with publishing and journalism.

In offering tribute to Walter Hines Page as an Anglo-phil, we ought not to forget two men who did much to make him what he was—Thomas Randolph Price (1839-1903), Professor of Greek and English at Randolph-Macon College, and Basil Lanneau Gildersleeve, Professor of Greek at Johns Hopkins University, popularly known as "St. Basil of Baltimore." They might both have been surprised to learn that they had helped to win a World War, but assuredly they did. For the origin of Page's belief in the co-operation of the English-speaking peoples, "one must return (says Mr. Hendrick) to this quiet little Virginia village of the early eighteen-seventies, and picture there a . . . boy of eighteen, spending many an afternoon in confidential companionship with an erect and scholarly soldier of the Confederacy, who day after day filled his plastic mind with the greatness of England's writers, thinkers, and statesmen." Price once said: "I would cross the Atlantic only to look at Tennyson's face."

And how delightful is the description of the white-haired Professor Gildersleeve, quietly strolling into the American Ambassador's room in London in July 1914. "Page asked the old man what had led him, in his 84th year, to pay England a visit at that particular time. He evaded the question. Finally, warning Page not to laugh at him, and to keep the matter secret, he confessed. It was that, before he died, he might visit the scenes of Scott's novels and Burns's poems! 'I know them,' said Gildersleeve, 'as well as I know my Latin grammar, but I want to see them. You know we used to talk about them forty years ago.'"

An allusion in one of Page's letters (of 1911) to Everyman's Library, brings me to a (largely autobiographical) record of the famous publisher who originated that series—namely, "THE MEMOIRS OF J. M. DENT," 1849-1926. With some additions by Hugh R. Dent. Illustrated (Dent; 7s. 6d.). It reveals him as a self-made man (he began as a compositor and bookbinder in Dartington) not only of great energy and enterprise, but of high philanthropic motives, with a faith strong enough to overcome the loss of two sons in the war. Mr. Dent has given a pithy and, at times, humorous record of a very interesting and beneficent career. An example of his lighter moments occurs in a reference to W. E. Henley. "To hear him damn the reviewers, both Scotch and English, of the early nineteenth century was exceedingly refreshing." Reviewers, of course, are more accustomed to damning than to being damned, but perhaps I shall

incur expletives if I

suggest that, in external *format*, this rather plain little volume is hardly worthy—outwardly—of one who did so much for the aesthetics of book-production.

In the old days at Toynbee Hall I once met Mr. Dent, who was enthusiastic about welfare work in the East End. He had a mild and venerable aspect, with a patriarchal beard, and I was surprised afterwards to learn that he was really of a somewhat fiery temperament, and had been known to relieve his feelings by hurling a ledger across the office. It reminded me of Dickens's description of Mr. Toots and his bass voice—"If a lamb had roared, it could not have been more surprising." (If I quote incorrectly from memory, it's of no consequence!) I owe to Mr. Dent many memories of the purest pleasure, for I was never happier than when, at Cambridge, I used to walk round from my rooms in John's to the bookshop of Elijah Johnson in Trinity Street, and acquire the two latest volumes of the Temple Shakespeare, then (1895) appearing at intervals in pairs. One of these little books descended with me into the Cam, when a Canadian canoe, with two occupants, upset somewhere near Byron's Pool. I have not yet had to pawn my Temple Shakespeares, and the copy of "Much Ado" still bears the stains of that baptismal immersion in the waters of Academe.

It is as I feared—to quote the "old man with a beard"—beguiling books have lured me into prolixity, and I can merely glance at others which promise much enjoyment. Two at least, I think, would have interested Walter Page—"MEMOIRS OF MY FATHER." By Sir Henry F. Dickens, K.C., Common Serjeant. Illustrated (Gollancz; 6s.), and "THE LANDSCAPE OF THOMAS HARDY." By Donald Maxwell (Cassell; 12s. 6d.), with many exquisite illustrations by the author in colour and line. Talking of novelists, by the way, I may mention that Mr. Jonathan Cape, jointly with Messrs. Harper of New York, is offering £1000 as a prize for a new novel, and the judges are Miss Sheila Kaye-Smith, Mr. Frank Swinnerton, and Mr. Hugh Walpole.

In biography and reminiscence there are some highly attractive items for a library list. Irish politics are represented by Mr. Michael MacDonagh's "LIFE OF WILLIAM O'BRIEN." Illustrated (Benn; 21s.); Scottish humour by Sir Harry Lauder's autobiography, "ROAMIN' IN THE GLOAMIN'." Illustrated (Hutchinson; 21s.). From the entertainment world come also "SEVERAL OF MY LIVES." By Louis N. Parker. Illustrated (Chapman and Hall; 21s.); "I TELL YOU." By Albert de Courville. Illustrated (Chapman and Hall; 18s.) (noticed by Mr. Grein on page 824 of this number); "THIS FILM BUSINESS." By Rudolph Messel (Benn; 10s. 6d.); and Mr. Lewis Melville's "STAGE FAVOURITES OF THE EIGHTEENTH CENTURY." With seventeen illustrations (Hutchinson; 21s.). The arts in general figure at large in "BOHEMIAN, LITERARY, AND SOCIAL LIFE IN PARIS." Salons, Cafés, Studios. By Sisley Huddleston. With sixty-two illustrations (Harrap; 21s.). One profession—the medical—claims a single



A TREASURE IN THE OXFORD EXHIBITION OF OLD COLLEGE SILVER: A FOURTEENTH-CENTURY CROZIER BEQUEATHED TO NEW COLLEGE BY WILLIAM OF WYKEHAM.

This exquisite crozier, included in the exhibition at the Ashmolean Museum at Oxford, described and illustrated on the opposite page, is one of the most priceless possessions of New College. It was bequeathed by the Founder, William of Wykeham, who died in 1404, and its probable date is 1367. It is gilt, with panels of coloured enamel.



A BEAUTIFUL SPECIMEN OF EIGHTEENTH-CENTURY SILVER INCLUDED IN THE FORTHCOMING EXHIBITION AT OXFORD (SEE OPPOSITE PAGE): A CAKE BASKET OF 1735—ONE OF THE EARLIEST OF ITS KIND—BELONGING TO NEW COLLEGE.

book—"BEHIND THE BRASS PLATE." Life's Little Stories. By Alfred T. Schofield, M.D. (Sampson Low; 15s.).

Finally, I must mention two examples, respectively of philosophy and poetry—Mr. Bernard Miall's translation of Maeterlinck's "THE LIFE OF SPACE" (George Allen and Unwin; 6s.); and "A HANDFUL OF DREAMS." By E. Hall Hains (Cecil Palmer; 5s.). I notice some charming work in the last-named, but poetry needs time for appreciation, and I hope to recur to it later, as well as to the other works noted above, unless meantime I am drowned in the inky flood of the autumn publishing season.—C. E. B.

OXFORD SILVER THAT SURVIVED CHARLES I.'S MINT: THE FIRST EXHIBITION FROM ALL THE COLLEGES.



FROM CORPUS CHRISTI: A SALT (DATED BETWEEN 1492 AND 1500) BEQUEATHED TO THE COLLEGE BY ITS FOUNDER, BISHOP FOXE, WITH HIS BADGE—A PELICAN—ON COVER.

The first representative loan exhibition of silver plate belonging to all the Oxford colleges will be opened at the Ashmolean Museum, for private view, on November 7, and on the 8th to the general public, remaining open for three weeks, between 10 and 4 from Mondays to Fridays, and from 10 to 6 on Saturdays. This unique exhibition has been promoted by the Oxford Architectural and Historical Society, jointly with the Worshipful Company of Goldsmiths, which has done so much of late years to foster a revival of the ancient craft of the silversmith,

[Continued opposite.



FROM BALLIOL: A VERY FINE FIVE-PINT TANKARD WITH A HEDGEHOG THUMB-PIECE TYPICAL OF THE PERIOD, PRESENTED TO THE COLLEGE IN 1669, BY JOHN KYRLE, "THE MAN OF ROSS."

[Continued.] and has lent some contemporary pieces from its fine collection, which bear comparison with the work of the old masters. The exhibition, which covers every phase of English silver, from the fourteenth century onwards, is intended to suggest standards of taste from which new ideas may spring, and to inspire the artist craftsman to still greater efforts. For the benefit of visitors, reduced railway fares have been arranged, from London and all G.W.R., L.M.S., and L.N.E.R. stations within a sixty-mile radius of Oxford, for Wednesday, November 14, 21,

[Continued below.



FROM BRASENOSE: THE ONLY STEEPLE CUP IN THE UNIVERSITY, DATED 1610, BEQUEATHED TO THE COLLEGE BY DR. RADCLIFFE.

FROM NEW COLLEGE: A SILVER-GILT STANDING CUP KNOWN AS THE WARDEN'S GRACE CUP, AND PROBABLY THAT FROM WHICH THE HOST WAS ACCUSTOMED TO TAKE WINE WITH HIS GUESTS.



THE OLDEST PIECE OF SILVER IN OXFORD: THE SILVER-MOUNTED "FOUNDER'S HORN" FROM QUEEN'S, DATED 1340, GIVEN BY THE FOUNDER, ROBERT EGLESFIELD, CHAPLAIN TO QUEEN PHILIPPA.



FROM ORIEL: A BEAKER BOUGHT BY THE COLLEGE IN 1493 FOR 44 18s. 1d., AND CALLED THE FOUNDER'S CUP, BUT DATED 175 YEARS LATER THAN THE FOUNDER, EDWARD II.; PROBABLY MADE FOR EDWARD, SON OF HENRY VI.



FROM NEW COLLEGE: A CELADON PORCELAIN BOWL WITH SILVER-GILT MOUNTS, GIVEN TO THE COLLEGE IN 1745 BY ARCHBISHOP WARHAM; MOUNTED ABOUT 1506—ONE OF THE FIRST THREE PIECES OF CHINESE PORCELAIN IN ENGLAND.



FROM CORPUS CHRISTI: A ROSEWATER DISH DATED 1493 (THE OLDEST IN ENGLAND) BEQUEATHED TO THE COLLEGE BY BISHOP FOXE, AND BEARING IN THE CENTRE A COAT-OF-ARMS WITH A MITRE.



FROM ALL SOULS: A COVERED MAZER OF MAPLE WOOD, WITH SILVER-GILT MOUNTS DATED 1440, GIVEN BY THOMAS BALLARD, WHOSE INITIALS AND ARMS APPEAR INSIDE.

[Continued.]

and 28. A fifty-two-page illustrated catalogue will be sold at 10s. Oxford is one of the few places where mediæval plate can be studied, as for centuries gifts and bequests were made to all the colleges. Unfortunately, only an infinitesimal part of their original treasures still survive. The Wars of the Roses caused the loss of much domestic silver, and the Reformation took toll of ecclesiastical silver. But it was Charles I. who, in 1642, was responsible for melting down over 2000 lb. of priceless college plate. (The present collection weighs only about 100 lb.) After the Battle of Edgehill, in 1642, the King occupied Oxford, and borrowed not only all the money he could persuade the colleges and private residents to

part with, but their plate as well. In order to coin money on the spot, the Mint was removed to Oxford. Charles promised that as soon as times improved he would pay 5s. an ounce for white plate and 5s. 6d. for "guilt." Alas! all the colleges have to show for their patriotism are the receipts issued by Officers of the Mint. Depleted as it may be, however, the present collection remains a magnificent record of college history. Another exhibition of old silver (English, Irish, and Scottish) is to be held in London next year, opening on May 1 at Seaford House, Belgrave Square, by permission of Lord and Lady Howard de Walden. The proceeds will go to Queen Charlotte's Hospital.

The Scientific Side of the Detection of Crime.

No. XX.—CARD-SHARPERS AND GAMBLING SWINDLES.*

By H. ASHTON-WOLFE, Assistant Investigator under Dr. Georges Bérout, Director of the Marseilles Scientific Police Laboratories.

PERHAPS one of the most difficult problems the scientific police have been compelled to tackle is how to deal efficiently with the legion of crooks who batten on the human passion for gambling. The card-sharper, who in Latin countries is termed a *Grec*, has been placed in a category midway between confidence tricksters and counterfeiters. Dishonest gamblers of all types belong to what is technically



THE REMARKABLE HAND OF A "GREC," OR CARD-SHARPER: SPECIALLY DEVELOPED GROOVES OF MUSCLE ON PALM, THUMB, AND WRIST, BY WHICH HE CAN GRIP AND RETAIN CARDS TO SUIT HIS PLAY.

known as "indirect thieves." They range from the swindling racecourse tipster and pea-and-thimble rigger to the impeccably dressed, soft-spoken, apparently well-bred gambler who frequents the clandestine or authorised casinos and clubs. Unfortunately, the latter, when unmasked, is rarely if ever prosecuted. Clubs or casinos content themselves with kicking him out; and thus, since he is an adept at disguise and his aliases are not to be counted, he continues his dangerous activities elsewhere unhampered by police intervention. Moreover, since gambling itself is technically an offence, there is in many lands no law which can punish him, except indirectly. Formerly in the Western communities of America the dishonest gambler was shot or hanged. But today, in Europe and even in the States, he risks nothing worse than a thrashing or a gentle hint that he would do wisely to cross the frontier. Therefore he thrives in every country. The love of gambling is as old as humanity, and will last as long, whether it be racing, cards, roulette, or Stock Exchange; and wherever men and women forgather to woo the fickle goddess Chance, there the *Grec* will be found. However, the police experts are practised psychologists, and have made a profound study of all the known tricks and their variants, because they know that these will in time react on the manners and appearance of the sharper, making it possible to recognise him by certain indelible signs.

The professional cheat is found in every walk of life, but the aristocrat of the profession, the *Grec*, is in a class by himself. The name is believed to have been coined in the reign of Louis XV. because a Greek named Apoulos became notorious for his skill in

cheating. The dishonest gambler must be born with certain aptitudes if he is to achieve success. Since he lives by his wits, these have to be keen, adaptable, and ever alert. His eyes must be exceptionally good, and his hands soft, flexible, and perfectly under control. First and foremost, the gambler is a trained student of human nature. Physiognomist and psychologist as he is from necessity, experience, observation, and practice soon develop in him an uncanny skill in picking out and handling a victim. I have known *Grecs* whose senses were so acute that they actually felt the change in the atmosphere, as a suspicion that all was not well slowly crystallised in their partners' brains, long before these were themselves aware of it. The faculty resembles a psychic sense, or is perhaps telepathy. There is no doubt that the successful sharper is a thought-reader, although he may be unconscious of the gift. When the warning vibrations sound the silent alarm, he is quick to change his tactics. He plays fairly or loses purposely until the balance is again established and his mental barometer swings to 'set fair.'

It has often been said that a crooked gambler can be detected by an indefinable something in his manners—a certain coarseness, increased by too much jewellery, exaggerated elegance, or the use of strong perfumes. There may be exceptions indeed, but the really clever *Grec* makes no such blunders. If he is sitting in at a game of poker with middle-class merchants and business men, he will adapt his ways, speech, and dress perfectly to fit his surroundings. He may err on the side of generosity in drinks, but that is a fault easily forgiven. He never wears more than one or two rings, for his hands must not be hampered by anything that may glitter and thus betray their movements, which are too swift for the normal eye to follow when he extracts prepared cards from hidden pockets. In the select and expensive clubs or Riviera casinos, his attire is carefully chosen, his speech soft and cultured, and his bearing proud and reserved. Therefore, it is difficult to detect this type of criminal—for, whatever the euphemisms he has made popular, he is a criminal, prepared, when nothing else will serve, to waylay, rob, and even kill—elegantly.

The experts who have studied the *Grec* have noted two things. First, his hands, those sensitive antennæ, which he constantly massages with cold cream and always protects from the air by soft leather gloves when not working, are quite distinctive. So acutely sensitive do they become in time that a clever sharper can detect, merely by the feel, the infinitesimal

professional gambler undoubtedly has a wider visual range than a normal man, and the mobility of his eyeballs is extraordinary. Restless, watchful, piercing, they flicker ceaselessly from player to player, noting every movement and change in expression. Many detectives have stated that this movement becomes at last a fixed habit—a stigma—by which the professional sharper can be recognised. He, too, has realised this, and, if his eyebrows are not bushy by nature, he so renders them by constant cutting and even shaving. These eyebrows, when drawn together in a frown, mask the uncanny motions of the eyes. Sometimes he will wear a pince-nez with plain glasses, for not only does the reflection in the glass serve a useful purpose, but at an opportune moment they are made to drop in order to create a second's diversion. Unlike the conjurer, the *Grec* cannot fire a pistol or point across the stage at the crucial moment when his nimble fingers are busy. Therefore he has evolved other methods which serve him equally well.

One of them, I have said, is to drop his glasses with a clatter at the moment he exchanges, with lightning speed, the normal cards for those he has prepared. Another trick which was used in a private *cercle* at Monte Carlo required the assistance of an accomplice. One of the members, a lady, at a given but imperceptible signal, upset a pile of coins or counters. Whilst the players helped her to retrieve them from the floor and table, the *Grec* slipped the prepared cards among the others. Another trick which was tried, but failed, at the roulette tables was very ingenious. The dishonest players chose a table in full swing, where large sums were staked all over the board. At the instant that the ball rolled into the winning number a lady rose with a shriek and fell forward in seeming convulsions in such a way that an outflung arm partly covered the winning number on the green baize. Naturally, several people, amongst them the confederate, sprang forward to succour the apparently unconscious woman, who was at once carried away by attendants. During the moment her arm had masked the number the crook, when lifting her, had placed several banknotes to win. But it was too spectacular a trick to be repeated with impunity, and although the bank paid the first time, rather than risk a quarrel, the clever trickster was immediately requested to leave the Principality.

The usual battlegrounds of the sharper are the rooms where card games are played. He has many methods for marking the cards in such a way that to



A FAKED ROULETTE BOARD WHICH WAS SEIZED BY THE POLICE IN A CASINO RUN BY SHARPERS: THE UNDER SIDE, WITH ELECTRIC CONTACT AND MAGNETIC CONNECTIONS FOR ATTRACTING THE BALL TO FALL INTO ANY GIVEN NUMBER.



THE UPPER SIDE OF THE FAKED ROULETTE BOARD: ONE IN WHICH THE BALL (HAVING A METAL CORE) WAS MADE TO DROP INTO ANY DESIRED NUMBER BY MAGNETISING CERTAIN OF THE SQUARES AND LOZENGES ON THE RIM.

difference in the surface of the cards he is handling, and knows whether they are picture cards, aces, or ordinary cards—an incredible feat when one remembers that his fingers can only glide across them for the fraction of a second. I once met a notorious crook who could thus infallibly detect the large printed patch of the ace of spades. Then there are his eyes! A trained

all but himself these marks are invisible. One of them is to prick the important cards in one corner with a hot needle steeped in wax. The wax melts and fills the minute orifice, but the sensitive fingers of the *Grec* easily detect it. Another way is to roughen the edges very slightly at one spot. Or the backs are rubbed with finely powdered pumice-stone. Most

THE ABYSSINIAN CORONATION: THE REGENT ENTHRONED AS KING.

RAS TAFFARI, THE FORMER REGENT OF ABYSSINIA, RETURNING TO HIS PALACE AFTER HIS CORONATION AS KING, TO REIGN AS CO-SOVEREIGN WITH HIS AUNT, THE EMPRESS ZAUDITU: THE ROYAL CAVALCADE PASSING UNDER A TRIUMPHAL ARCH AT ADDIS ABABA, AMID THE ACCLAMATIONS OF THE PEOPLE.



AFTER THE EMPRESS HAD GIVEN HIM A CROWN EQUAL IN SPLENDOUR TO HER OWN: THE NEW KING OF ABYSSINIA, RAS TAFFARI, ENTHRONED BENEATH THE STATE UMBRELLA.



A UNIQUE INSTANCE OF A NEPHEW CALLED TO REIGN JOINTLY WITH HIS AUNT: RAS TAFFARI, FORMERLY REGENT AND HEIR-APPARENT, CROWNED AS KING OF ABYSSINIA.

Abyssinia now has both an Empress and a King, who are aunt and nephew, an example of joint sovereignty which is probably unique. In 1916, it may be recalled (to quote the "Statesman's Year-Book"), "Waizeru Zauditu, daughter of Menelik, was nominated Empress, and Ras Tafari . . . son of Ras Makonnen, and great-nephew of Menelik, was proclaimed heir to the throne." He has since acted as Regent, but recently it was decided to raise him to the rank of King. His coronation took place at Addis Ababa, the capital, with great splendour on Sunday, October 7, as noted (with appropriate illustrations) in our issue of the 13th. The above photographs, taken at the actual ceremony, have just come to hand.

After a religious ceremony, the Regent was conducted before the Empress, and she gave him a crown equal in splendour to her own and handed him the sword of state. As she did so, she said: "My beloved son, when Almighty God by His favour seated me on the throne of my august father, Menelik II., it was His will that you should be my support. In furtherance of His divine will I invest you this day with royal rank and confer upon you this crown. I pray that the Divine Creator will one day permit you to wear the Imperial crown. So be it." He then ascended his throne beside the Empress and received homage. Later, he rode in procession back to his palace amid public acclamations.

THE WORLD OF SCIENCE.

CAPE GOOSEBERRIES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

WE sometimes talk of the "Age of Miracles," of a Golden Age so very different from the decadent days of our own times—an Age when miracles were a matter of almost everyday experience. But it was Matthew Arnold, I believe, who defined a miracle as "that which does not happen—ergo, miracles do not happen"! The veiled and pungent humour of this definition is worth bearing in mind.

Nevertheless, we still have a use for that word "miracle," which really means something which transcends our understanding, though it by no means follows that the mystifying problem facing us is insoluble. And this because most of us go through the world mentally blindfolded, and feeling no desire to lift even a corner of the bandage. In other words, we accept things for what they seem to be "on the surface." Yet, if only we could catch the spirit of the little boy who cut through his drum-head to find out where the sound came from, we should find "miracles" at every turn.

Begin with our own bodies. Are they not miracle enough to satisfy the most avid searcher after the wonderful? In a few short weeks the most wonderful and most beautiful of all living things develops. Bone and muscle and nerve come into being, each in its own appointed place; organs of circulation, digestion, and so on, again each in its appointed place, and all performing their allotted functions without our aid. How do these so different tissues arise, and whence comes the sense of consciousness bringing with it our powers of introspection and of awareness of the world around us? The most learned

is all there is to it." But is this really so? By way of a concrete case of this kind, let me turn to the Cape gooseberry, which is carefully tended all the year just for the sake of the splendour it puts on towards its latter end. A small branch thus glorified has just been sent to me, with a request that I should say something about it on this page. I have met gardeners who have no very kindly feelings for this plant, since—at any rate in some soils—given an inch

If the vivid red of the berries of holly, mountain ash, and hawthorn is interpreted as a sign to the birds that they are now ripe and waiting to be carried off—for they are in each case green when unripe—what explanation are we to give of berries like those of the mulberry and the blackberry, which are red when unripe, and black when ripe? To begin with, these are never vividly, conspicuously red; and they are also hard and tasteless. Hence the very gentlest nip of the beak of an exploring bird will tell him that the seemingly tempting morsel is inedible. For birds have a very keen sense of taste. And this brings us back again to the Cape gooseberry. Why is the inedible "lantern" so vividly red? The enclosed berry (Fig. 3), a soft pulp containing many seeds—the "fruit"—resembles a tiny tomato—is also red. But this the birds cannot see, as it is completely enclosed within the lantern, which later disintegrates, leaving the fruit fully exposed.

Those who grow Cape gooseberries in the open have here an opportunity of making a welcome addition to our knowledge. We need observers to keep a watch on the behaviour of birds in regard to these lanterns. Do they know what a luscious mouthful is concealed within, and break open the

frail and gaudy envelope to possess it—in which case the colour is explained at once—or do they wait till it has broken up and revealed the red berry itself? In this case we end where we began by asking: What is the purpose of the lantern? Those who love gardens, as I do, for the glorious colour schemes they can be made to display, will find a source of delight at least as great if, and when, they begin to ask where the colour comes from, how it is displayed, and why.

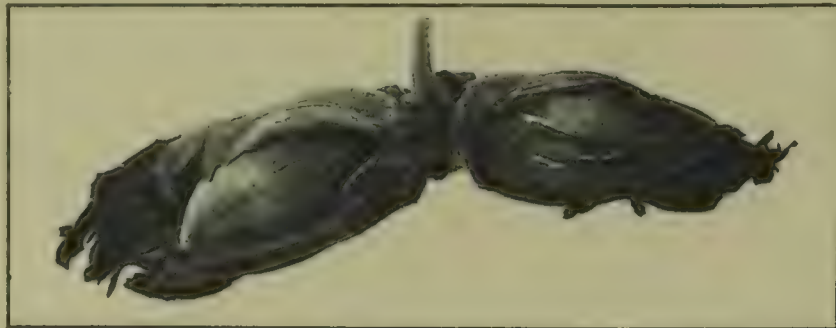


FIG. 1. THE CALYX ENCLOSING A FILBERT NUT: A LEATHERY "INVESTMENT" AKIN TO THE "LANTERN" OF THE CAPE GOOSEBERRY.

The calyx of the filbert nut or of the Kent cob is of the same nature as the "lantern" of the Cape gooseberry. It differs in being less completely "bag-like," in fitting close to the "fruit"—which is the nut—and in remaining permanently green: for these lanterns are green in the early stages of their growth.

it is liable to take an ell: it will not keep to its appointed place. Within doors its beautiful "Chinese lanterns" (Fig. 2) furnish welcome patches of bright colour during the dull days of winter. But how few see in them anything more than their "decorative effect"!

The Cape gooseberry, or winter cherry (*Physalis peruviana*), is a distant cousin of the tomato, but, because of the vividly coloured "Chinese lanterns" just referred to, it is given a place of honour in our herbaceous border, instead of being tied up in the kitchen garden. Examine one of the "lanterns" carefully, and you will find that it is, in effect, an air-bladder, somewhat heart-like in shape, with thin, paper-like walls strengthened by numerous out-standing "keels." At the apex there will be found a small hole guarded by five short triangular flaps. Each of these, it will be noticed, answers to the end of one of the "ribs," or "keels," just referred to. Take a small pair of scissors, insert their points into the hole, and cut the "lantern" in half. At its base will be found a small red berry (Fig. 3), of which more presently.

Having cut our drum-head, we naturally ask how it came to assume this shape? To this question, at present, there is no complete answer, but it is clear that it has its counterpart in many other fruits. It recalls the "aril" of the yew. This, as we reflect, is fleshy, and only invests the upper half of the fruit. But let its substance travel further down so as to cover the fruit completely, and then become inflated till its thickened walls are stretched to a paper-like thinness, and we shall have the "Chinese lantern." The "aril," however, is rather a specialised structure. Our "lantern" is more nearly akin to the "cup" of the acorn, or the leathery investment of the filbert nut (Fig. 1), developed to form a complete instead of a partial investment of the "fruit."

When we come to ask: Why is this lantern so vividly coloured? we raise another question to which an answer has yet to be found; and at the same time we are compelled to associate this with the problem as to why so many "fruits" are so gaily coloured—yellow, red, violet, and black. In most cases we may answer with certainty: to induce birds to eat them for the sake of their pulp, in order that the seeds, which are voided unharmed, may be spread sufficiently far from the parent plant to prevent over-crowding. The berries of the mountain ash and hawthorn are of this type. In the glistening white berries of the mistletoe we have very positive proof of this. For the mistletoe is absolutely dependent on birds for its very existence. And this because the mistletoe-plant is unable to grow in the soil after the manner of other plants. Its seeds will only germinate when placed in the crevices of the bark of, say, an apple-tree, from which it draws the moisture it needs, while it makes its own chlorophyll, and so escapes the reproach of being a mere parasite.



FIG. 2. THE CAPE GOOSEBERRY: A DISTANT COUSIN OF THE TOMATO, AND PRIZED FOR THE DECORATIVE EFFECT OF ITS BRILLIANT "CHINESE LANTERNS." The vivid red of the lantern of the Cape gooseberry is due to a scarlet-red colouring-matter allied to madder-red, but of which, as yet, little is known. The German botanist Kerner suggests that this particular colour serves to "frighten" birds; but this hypothesis seems, to say the least, improbable.

of biologists would be quite unable to discern in the initial substance any sort of promise whatever of the things which are presently to be.

Take a walk round the garden just now, and ask why the leaves are turning red or yellow, as the case may be. Take note of the infinite variety presented by the form and coloration of the various seeds and fruits. To most of us they just "happen": a filbert nut is a filbert nut, an apple is an apple—and "that



FIG. 3. DO BIRDS KNOW THERE IS A LUSCIOUS BERRY INSIDE AND OPEN THE "ENVELOPE" TO EXTRACT IT? A CAPE GOOSEBERRY WITH ITS "LANTERN" CUT IN HALF TO REVEAL THE FRUIT—A SUBJECT FOR OBSERVERS TO STUDY IN RELATION TO BIRD BEHAVIOUR.

There are several species of the Cape gooseberry, a relative of the tomato, and they display differently coloured fruits. In some they are yellow, in some red, and in some violet. In shape this fruit is very like a miniature tomato; and the likeness extends to the interior, which is made up of a soft pulp in which many small seeds are embedded. This fruit, in some species at any rate, is edible.

IDENTIFIED AS FORMER PRIVATE PROPERTY: SOVIET AUCTION-SALE "LOTS."

REPRODUCED FROM THE SALE CATALOGUE ENTITLED "KUNSTWERKE AUS DEN BESTÄNDEN LENINGRADEN MUSEEN UND SCHLOSSER—EREMITAGE, PALAIS MICHAÏLOFF, GATSCHINA, U.A." BY COURTESY OF RUDOLPH LEPKE'S KUNST-AUCTIONS-HAUS, BERLIN.



"THE OBELISK," BY HUBERT ROBERT; A "LOT" OF THE BERLIN SALE—IDENTIFIED AS FROM THE COUNTESS SHUVALOFF'S COLLECTION.



THE CIMA MADONNA—ORIGINALLY IN THE COLLECTION OF THE PRINCESS KOTCHOUBEY.



"THE STAIRS IN THE PARK," BY HUBERT ROBERT—IDENTIFIED AS HAVING BEEN IN THE COLLECTION OF THE COUNTESS SHUVALOFF.

A ROENTGEN
CLOCK—AN EXAMPLE
OF WHICH
BELONGED TO
THE GRAND
DUKE CONSTANTINE.



A ROENTGEN
CLOCK—AN EXAMPLE
OF WHICH
BELONGED TO
THE GRAND
DUKE CONSTANTINE.



NICOLAS MAES'S PORTRAIT OF REMBRANDT'S SON TITUS—FORMERLY IN THE COLLECTION OF THE COUNTESS SOLOGUB.



EMPIRE CHAIRS MADE IN PARIS FOR EUGÈNE BEAUHARNAIS—PART OF A SUITE FORMERLY OWNED BY PRINCESS KOTCHOUBEY.



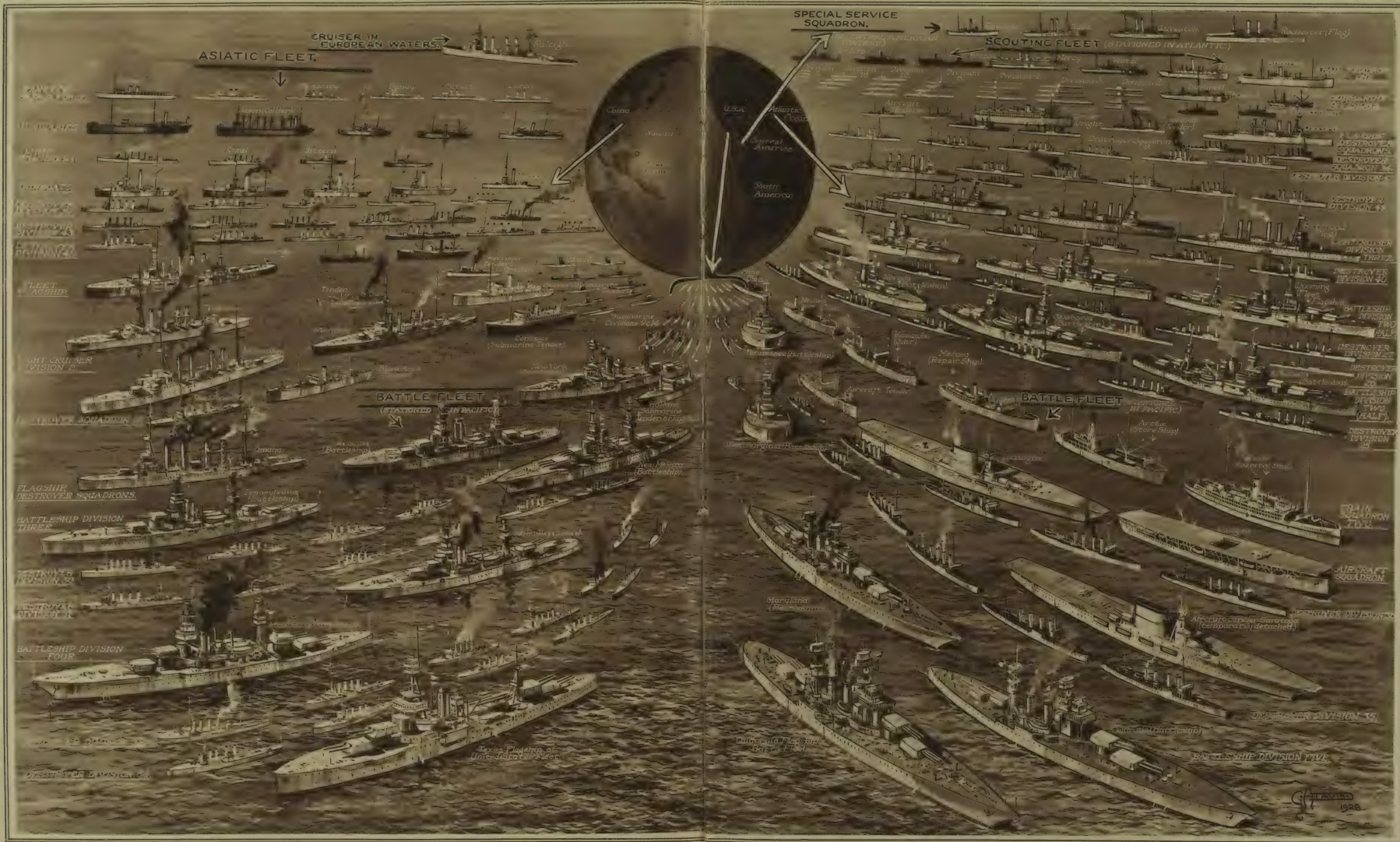
AN EMPIRE SOFA MADE IN PARIS FOR EUGÈNE BEAUHARNAIS—PART OF A SUITE FORMERLY OWNED BY PRINCESS KOTCHOUBEY (A BEAUHARNAIS BY BIRTH).

As we remarked in our issue of October 20, in which we reproduced representative "lots," world-wide interest is being taken in the sale (fixed for Nov. 6-7 at the Rudolph Lepke's Kunst-Auctions-Haus, Berlin, W.35) of works of art emanating from palaces and museums in Leningrad. It was then noted: "It is a mistake to suppose that the Soviet Government has any intention of selling off State property, and the present sale includes only such objects as can be spared on account of the enormous wealth of material accumulated in Russian Museums." Since then the question of the private ownership of certain of the treasures in question has

been discussed. In this connection, we may quote a message to the "Times" from its Berlin correspondent on October 28. In this was: "The catalogue of the 447 objects of art to be sold by auction in Berlin . . . on behalf of the Soviet Government has been undergoing close inspection by members of the Russian nobility now living abroad. Some of the objects have been identified by their former owners." A later telegram said that Prince Alexander Dabisha Kotromanitz had applied for a provisional injunction to stop the sale in Berlin, pending the institution of proceedings.

THE PARAMOUNT QUESTION OF TO-DAY—NAVAL STRENGTH OF THE GREAT POWERS—THE AMERICAN FLEET IN BEING.

DRAWING TO ONE OF THE BRITISH NAVY TO APPEAR IN OUR NEXT NUMBER. (COPYRIGHTED.)



A DIAGRAMMATIC DRAWING TO SHOW THE USE AND REQUIREMENTS OF THE UNITED STATES

Without doubt the most important question in international politics to-day is the relative naval strength of the Great Powers, especially the British Empire, the United States, France, and Japan. It is a question that has continued to cause discussion and controversy since the war, and, in spite of many conferences, the much-desired basis for a reduction of naval armaments has not yet been agreed upon. This panoramic and diagrammatic drawing shows the whole of the United States Navy in active commission to-day, and has been compiled from the latest available official information. It will form an interesting comparison with a similar drawing that has been made of the British Fleet, to appear next week. The Navy of the United States is the second most powerful fleet in the world to-day, and consists of a very fine striking force of powerful battle-ships and semi-modern battle-ships. The three battle-ships, the "Colorado," the "Maryland," and the "New Mexico," are modern post-war ships, and are the only ones of their class. The "New Mexico" is also armed with the 14-inch weapon, as are the "Tennessee," armed with 14-inch weapons. Dating from 1917-18 come the "lightly older" New Orleans class, also armed with the 14-inch weapon, as are the "Pennsylvania," the "Neveda," and the "Texas" classes. The outstanding engineering feature of these ships is the fact that their propellers are electrical.

NAVY: THE SHIPS NOW IN COMMISSION, AND THE DISPOSITION OF THE VARIOUS FLEETS.

driven from electric power generated by steam turbine turbines. The great new aircraft-carriers "Lexington" and "Saratoga" were originally designed, as battleships (to have no less than seven funnels per ship), and are the latest additions to the fleet in active commission. The other ship strength is at present represented by the ten cruisers of the "Omaha" class, but the new 10,000-ton ships (each armed with ten 8-inch guns) of the "Pensacola" class will soon be going into commission, with the ten ships of the "Improved Pensacola" class well behind them. The destroyer strength is greater than in any other fleet. The First Line Force is divided into three main fleets—the Battle Fleet is based on the Pacific Coast; the Scouting Fleet is stationed in the Atlantic; and the Asiatic Fleet is on the China Coast, based on the Philippines. There is also a special service squadron of old cruisers and gunboats in Central American waters off Nicaragua and Colombia. The United States has three main units, and with few far-flung possessions to defend, the need for numerous small cruisers is not so great as with ourselves, and there lies the large question of the limitation of the arms race. The Arms and Armaments Conference at Geneva. It was recently stated that the U.S. Navy is to have two large Zeppelins.

LIFE ON BOARD THE DURING HER THE AIRSHIP THAT LEFT AMERICA

"GRAF ZEPPELIN" ATLANTIC FLIGHT: WITH A STOWAWAY.



IN THE NAVIGATION ROOM OF THE COMMANDER'S GONDOLA: (ON THE LEFT) AN OFFICER MARKING A MAP; (IN CENTRE) THE STEERSMAN AT THE SIDE-STEERING GEAR.



A UNIT OF THE MOTIVE POWER DRIVING THE "GRAF ZEPPELIN"—A SIDE ENGINE-GONDOLA, WITH THE OPERATOR, SHOWING PART OF THE ENVELOPE, WITH ANOTHER GONDOLA SUSPENDED, BEYOND.



HOW THE GREAT AIRSHIP IS HANDLED WHEN SHE IS BROUGHT TO EARTH—A LINE OF MEN (SOME OF SEVERAL HUNDREDS) ON THE GROUND HOLDING ON TO A HANDRAIL ALONG THE SIDE OF THE MAIN CABIN.



THE LEFT ENGINE-GONDOLA, WITH ITS PROPELLER REVOLVING (INDICATED BY A MISTY EFFECT IN THE BACKGROUND); AN INTERESTING PHOTOGRAPH THAT SHOWS A GLIMPSE OF THE GROUND FAR BELOW.

Photo-photographs taken aboard the famous German airship, "Graf Zeppelin," during the pioneer passenger-carrying flight across the Atlantic, supplement those already given in our last issue, and possess an added interest in view of the return flight, which began at Lakehurst, New Jersey, in the early hours of October 29. Although large crowds had waited day by day to see the start, only a few people were there when it actually took place (at 1.54 a.m.), as it had been announced beforehand that the airship would not leave until the next day. The moon was still shining when the "Graf Zeppelin" was dragged out of the huge hangar, tall first, by a ground party of 500 sailors. She rose quickly into the air and was soon

(Continued opposite.)



TRaversing the long gangway that runs throughout the airship, from end to end, with a footboard only 30 centimetres wide: A TRIANGULAR CORRIDOR LIT FROM BELOW BY CELLULOID WINDOWS—A PHOTOGRAPH TAKEN IN THE "GRAF ZEPPELIN" DURING HER ATLANTIC FLIGHT.

Continued.] lost to sight. It was hoped that, with favorable winds, she would complete the flight to Germany in about fifty hours. The outward flight took 112 hours. For the return flight she had on board sixty-four people all told. The only woman passenger was Mrs. Clara Adams, wife of a retired business man, of Tannersville, Pennsylvania. Seven new passengers in all booked at Lakehurst, at a fare of 3000 dollars (\$600) each. After the "Graf Zeppelin" had started, a stowaway—a 17-year-old New York office boy, was discovered on board. A similar incident occurred, it may be recalled, when the British "R-34" made the first Transatlantic airship flight in 1919. Two Zeppelins are to be built in America for the U.S. Navy.



AN EVENING REVERIE ON BOARD THE "GRAF ZEPPELIN" DURING HER FLIGHT ACROSS THE ATLANTIC FROM EUROPE TO AMERICA: A PASSENGER LOOKING OUT OF WINDOW.



WHILE THE COCKS ARE CROWING ON EARTH BELOW: THE STEWARD SERVES BREAKFAST IN THE GREY LIGHT OF EARLY MORNING AS THE AIRSHIP IS APPROACHING HAMBURG SOON AFTER THE START.



CLIMBING ABOUT THE AIRY LABYRINTH OF THE "GRAF ZEPPELIN" ON A NARROW LADDER OVER EMPTY SPACE: THE MECHANICAL ENGINEER, HERR BAUERLE, ON A TOUR OF INSPECTION DURING THE FLIGHT.



DESCENDING FROM THE MAIN BODY OF THE AIRSHIP INTO ONE OF THE SIDE ENGINE-GONDOLAS: A MEMBER OF THE "GRAF ZEPPELIN'S" CREW WITH ONLY A LADDER BETWEEN HIM AND THE GROUND FAR BELOW.

WINE-MAKING IN THE STREET: PRIMITIVE METHODS IN SWITZERLAND.

SKETCHES BY REGINALD CLEAVER. (COPYRIGHT RESERVED.)



"IN the Swiss Canton du Valais," writes Mr. Reginald Cleaver in a note on his drawings, "it is quite usual for owners of vineyards to begin their wine-making in the street: that is, to get through the preliminary crushing of the grapes in the main thoroughfare of a market town. The work may take place at one's hotel gate, perhaps, but for preference it is done as near a distillery as pressure on street space will allow. It is also quite common actually to complete the process in its entirety out in the open, within anyone's reach; with a hand-press just within a gateway, for example, and the new wine running from the press into a vat standing on the cobbles while people, and possibly cows, pigs, and so on, are passing by. Anyway, in this industry there is no deception, no apparent trade secret; the stranger feels unexpectedly initiated, so that he has learnt *gratis* quite a lot about wine in the making, and is competent to make a few bottles on his own account. But let us begin at the beginning. The vineyards are largely peasant-owned and peasant-worked; which means large numbers of owners in a small way of business and not much expenditure on plant. Odds and ends of buckets, pails, barrels, and tubs, a few stout sticks, ordinary farm carts, and the peasants themselves in their ordinary farm clothes, constitute the works and staff. The peasant's part of the job—unless he inhabits some out-of-the-way village and owns his own wine-press—is simply to gather the grapes in the buckets, with them fill the barrels and tubs that are stood in the carts, then pound and stir the fruit with the sticks, and, when it is reduced to a condition of squash, to convey the stuff to the distillery: then, with the aid of short tin shovels and his hands, fill the high-back buckets, and empty the contents into the distillery presses. This is the least pleasant part of the process to contemplate. Hands and arms get very wet with what is one's wine-to-be, and one does rather hanker for white overalls and some nice new metal and enamel mechanism—anything to eliminate hands. As an ensemble it is a confused composition of farm carts,

[Continued in Box 2.]



with and without beasts attached, and peasants standing up in them squashing and lading. Then round about by the roadside there are large open vats placed, here and there, as temporary receptacles; as the wine-presses, with the rush of deliveries, have more than they can momentarily cope with. To complete the picture, round these vats nondescript males gather as at any wineshop counter, and with a fine contempt, bred presumably of a lifelong familiarity,

[Continued below.]



[Continued.]

put in a finger and thumb, now and again, to pick out a damaged bunch and have a grape or two. For the supersensitive, this, and the wet hands and arms, although a shade less trying than the Italian foot, even with the all-purifying power of fermentation in mind, leaves an impression which, if passing, does not drive one to the bottle. Then, finally, when at dusk small boys appear with

guttering candles at the vats' edge to illuminate the work of emptying them, and a drop or two of grease gets inboard, wine seems to lose still more of its 'allure.' However, 'All's well that ends well,' and the final scene is that of great lorries bearing away tubs pretty nearly as big as themselves, full to the bung (to which gay little bouquets are attached) with what has now become a famous wine."

WINE FLOWING LIKE WATER: VINTAGE SCENES IN THE CAMPAGNA.



A GIANT BASKET FILLED TO OVERFLOWING WITH GRAPES, FROM THE VINEYARDS OF THE ROMAN CAMPAGNA, IN THE MARKET PLACE AT MARINO: THE SOURCE OF THE WINE THAT WILL RUN FREE FROM A PUBLIC FOUNTAIN AT THE NEXT WINE-HARVEST.

WINE FLOWING FREELY, LIKE WATER, FROM A PUBLIC FOUNTAIN, DIRECT TO A THIRSTY POPULATION: A REMARKABLE SCENE DURING THE ANNUAL WINE-HARVEST AT MARINO IN THE ROMAN CAMPAGNA, A CENTRE OF A FAMOUS VINE-GROWING COUNTRY.



It is difficult for us in this country, with our expensive wine lists, to realise that there are places in Italy where the juice of the grape flows freely, like water, direct into the receptacles brought by the inhabitants. A note supplied with the above photographs says: "At Marino, the centre of one of the famous vineyards of the Roman Campagna, the wine-harvest takes place in traditional style according to ancient custom. The wine flows for an hour from an old village fountain set up in connection with the wine cellars of the town, and is supplied to the population free of charge. In the market place stands a giant basket filled with

fresh clusters of grapes. The contents of this basket belong to the town, and what is left over by the 'City Fathers' runs, at the wine-harvest festival in the following year, through the old fountain into the throats of the thirsty population." In this connection we may note that Dr. Thomas Ashby writes in his book, "The Roman Campagna in Classical Times": "The Alban Hills produce a great deal of wine, both red and white—very palatable, but not made carefully enough to travel or to keep long, so that in an abundant year there is often over-production."

The Empress who was "Die Engländerin."

BEING AN APPRECIATION OF

"LETTERS OF THE EMPRESS FREDERICK." Edited by SIR FREDERICK PONSONBY.*

(PUBLISHED BY MACMILLAN.)

"ENGLISH blood 'll battle through," said Aloysius Horn. It is true; and it was very true of the Empress Frederick. She was no Lola to the worshippers at the "Josh House" that was the Bismarckian Germany: "the Great Man" was the only deity. She was "die Engländerin"; and such fugitive popularity as she wrested from the country that was hers by marriage was as rare as it was deserved and for the most part "unofficial."



THE NINETY-NINE-DAYS' EMPRESS AND THE SON FROM WHOM SHE WAS SO MUCH ESTRANGED: THE CROWN PRINCESS AND PRINCE WILLIAM (AFTERWARDS THE EMPEROR WILLIAM II.) IN 1876.

From the Photograph by Prüm. Reproduced from "Letters of the Empress Frederick," by Courtesy of the Publishers, Messrs. Macmillan and Co.

There is no doubt that she made her own bed and that it was a couch of cacti. Could she but have reined-in her frankness, pursued her Liberalism with more subtlety, cultivated her tact, shown less obvious resentment at the churlish, almost contemptuous, treatment meted out to her, she would have been wiser. Could she have bridged the breach between herself and the arrogant son who was to steep the Fatherland in the mud and blood of the trenches and the enormities of "No-man's Land" she would have been happier. But it was not in her to tolerate snubs and sneers philosophically: she did not willingly offer the other cheek to the smiter. She was her mother's daughter—and proud.

She had much to bear; but her ego was her enemy. Germany still stood for the faith "Kinder, Kirche, und Küche," and idealised the *hausfrau*, to the exclusion of the politician in petticoats. Yet the Empress of the tragic ninety-nine days was a patriot. The basic trouble was that she was a dualist; and, whatever the song may say, two hearts never beat as one! The Kaiser pierced the pin-hole when he averred: "She was always most German in England and most English in Germany." Or, perhaps, it would be juster to say he scored a gold; for his shaft did not strike the exact centre.

She was, it must be repeated, the minion of two minds. Ossa was heaped upon Pelion; but an earthly heaven was not attained. The scaling ladder was of two Mounts, but the rungs were perilously apart. During the Austrian War, she wrote: "I feel that I am now every bit as proud of being a Prussian as I am of being an Englishwoman, and that is saying a very great deal; as you know what a 'John Bull' I am and how enthusiastic about my home." "We" often meant "We of England"; "our" stood

frequently for British in association with Navy, Army, prestige. In 1863, she lamented: "The way in which the Government behave, and the way in which they have treated Fritz, rouse my every feeling of independence. Thank God I was born in England, where people are not slaves, and too good to allow themselves to be treated as such." In '77, when a possible occupation of Constantinople by Russia was causing alarm, she told Queen Victoria: "England cannot afford, or rather ought not, to lose her position in Europe. The feeling is so strong now abroad that England is quite powerless, has no army, a fleet that is no use, because naval battles are past, has no statesmen, and cares for nothing more than making money, because she is too weak to have a will, and if she had one, she has no power of enforcing it! How I do long for one good roar of the British lion from the housetops and for the thunder of a British broadside!" In '78 it was as "a devoted and loyal British heart" that she was "perpetually in a pugilistic frame of mind"; and it was in '80 that she advocated "douce violence" against the Turks—"douce violence, i.e., go in and oblige them as friends to carry out what they cannot do themselves!" And so it continued until the last chapter. "A magnificent man-o'-war, the *Cæsar*, was in the harbour of La Spezia, and we went on board," she rejoiced in 1900. "I managed it somehow, and was indeed happy to be once more on a British ship."

But all the while she was with Germany according to her lights, although her detestation of the autocracy of the Iron Chancellor, to whom she mellowed a little in later days, her estrangement from the son who was so eagerly to succeed her husband on the throne, her desire to figure in History, her hæmophilian vulnerability to woundings intentional and unintended, her avid feeding on the beliefs and hopes of Sir Morell Mackenzie during the agony of her beloved Fritz, stood in the way of understanding. In '64 she complained: "I can see nothing inhuman or improper in any way in the bombardment of Sonderburg. . . . The continual meddling and interfering of England in other people's affairs has become so ridiculous abroad that it almost ceases to annoy. . . . The English would not like it if they were engaged in a war, to be dictated to in a pompous style, how they were to conduct it, indeed I am sure they would not stand such interference. Why should we then be supposed to submit to it?" In '70 she was chauvinistically German, and there was friction with the future King Edward, who was suspected of French sympathies. In fact, she was unswervingly loyal. So it went on; the one hemisphere of the brain out of harmony with the other.

Naturally, it must be acknowledged, those about the Berlin Court, the statesmen, the politicians, the soldiers, the hangers-on, and those in high places regarded her as tainted. "No man can serve two masters," they must have argued; "ye cannot serve God and Mammon"; and, especially, "When a man says he has a wife, it means that a wife has him." For one of the major accusations always was that the Crown Princess was a foreigner influencing her Fritz, turning him away from the mediævalism of the Chancellor and towards the Constitutionalism and Liberalism of her native land.

Try as she would, she could never live down the suspicion—even when Germany and Britain were at their friendliest. Frederick's last illness, with the bitter controversy as to the merits and fallibilities of the German and British doctors, gave the *coup de grâce*—by no means mercifully.

Thereafter the Empress was, as she put it, "buried alive." To Queen Victoria, she wrote pathetically: "I disappear with him. My task was with him, for him, for his dear people. It is buried in the grave where he will be buried to-day! My voice will be silent for ever! I feared not to lift it up—for the good cause—for him! I would have fought and struggled on! We had a mission—we felt and we knew it—we were Papa's and your children! . . . We loved Germany—we wished to see her strong and great, not only with the sword, but in all that was righteous, in culture, in progress, and in liberty. . . ." It cannot be said that official Germany was displeased at her going. "The ruling party try to accentuate in every way how William is his grandfather's and not his father's successor," she told her mother. And: "The reigning party here are anxious to wipe out all trace of Fritz's reign, as of an

interlude without importance. . . . William II. succeeds William I.—in a perfect continuity of system. . . ."

"The ruling party's" triumph was undeniable; and the young Emperor was with them. It was the final phase of that tortured life that began so trustfully when Fritz and Vicky fell in love and married—"two innocent young things—almost too shy to talk to one another."

Of all these matters, matters Imperial and personal, the letters now edited by Sir Frederick Ponsonby tell, openly, honestly. He was right to publish them; for, as he notes, with sufficient reasons, "the Empress's own words . . . provide the answer to those cruel and slanderous accusations from which her memory has suffered." They reveal, as has been made evident, the smoke that was behind the fire; but, above all, they refute the charges of treachery to Germany, of unreasoning hatred of the son who became William II.; of wilful combat with the considered opinions of the German physicians when her husband lay ill, of fatal faith in the British surgeon who led her to hope on and hope on; of intriguing with England, of conspiring to counter the Absolutists' every thrust against the Socialists; of delaying the bombardment of Paris!

Without question, their writer wished them to be broadcast, although she had no chance to tell Sir Frederick so in so many words. They were her vindication, and when she was nearing death they were dominant in her thoughts. She asked Sir Frederick to receive them and take them to England with him; and she sent them to him in secret, at one in the morning, that none might be aware of the act, especially "Willie," the "so green." They embarrassed the recipient: he smuggled them away under the eyes of the Kaiser, in their "two boxes about the size of portmanteaux, and covered with black oilcloth," by passing them off as "China with Care" and "Books with Care." Otherwise they would have been destroyed or buried in the archives of the Haus Ministerium, which would have been the same thing.



"DIE ENGLÄNDERIN": THE CROWN PRINCESS AS SHE WAS IN 1860—FROM THE PICTURE BY HEINRICH VON ANGELI.

After a Negative by the Berlin Photographic Company. Reproduced from "Letters of the Empress Frederick," by Courtesy of the Publishers, Messrs. Macmillan and Co.

For once, the Empress has had her way. The case for the defence has been presented. Historians and pseudo-historians are answered, including Ludwig and his much-quoted story of the "cold-heartedness of a despotic mother," who "could not forgive the imperfection of her eldest child." E. H. G.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

DR. R. A. TORREY.

Died in America the other day. The Torrey of the famous Torrey-Alexander evangelistic mission to Great Britain, and elsewhere, of something over twenty years ago.

MR. E. H. DRING.

Died on Oct. 26, at the age of sixty-six. For many years of Quaritch's. An authority on Oriental manuscripts and ancient and modern books; and a noted palaeographer.

SIR GEORGE GREENWOOD.

(Born, Jan. 3, 1850; Died, October 27.) Great believer in the theory of the Baconian authorship of the Shakespeare plays. A barrister and former M.P. (Lib.).

MR. H. S. GAMLEY, R.S.A.

Has died in Paris at the age of sixty-three. Well-known Scottish sculptor. Executed the memorial statue of King Edward for the Scottish National Memorial, Holyrood.

SIR WILLIAM H. HORNBY, B.T.

(Born, Aug. 29, 1841; Died, Oct. 22.) Served in Navy during Russian war, 1855; then entered the family firm. Former M.P. for Blackburn, and Mayor.

MR. W. G. STRICKLAND.

Died on Oct. 26 at the age of seventy-eight. Formerly Registrar, and, later, Director of the National Gallery of Ireland. Author of "The Dictionary of Irish Artists."

**CHIEF OF THE BYRD ANTARCTIC EXPEDITION:
COMMANDER BYRD IN HIS POLAR KIT.**

It is Commander Byrd's intention to fly to and beyond the South Pole, using the Ross Ice Barrier as a base and camping near Amundsen's former headquarters.



MR. J. M. HOGGE.

(Born, April 19, 1873; died, October 27.) Formerly Liberal M.P. for East Edinburgh and Joint Chief Whip of the Independent Liberal Party. Was in the Presbyterian Ministry, and then engaged in settlement work. Associated with B. Seebohm Rowntree in social investigation, etc.



THE LABOUR GAIN AT THE ASHTON-UNDER-LYNE BY-ELECTION: THE THREE CANDIDATES—MR. G. GREENWOOD (LIB.); MR. ALBERT BELLAMY (LAB.), THE NEW MEMBER; AND MR. GORDON C. TOUCHE (CON.)—FROM LEFT TO RIGHT.

In the Ashton-under-Lyne by-election Mr. Albert Bellamy polled 9567; Mr. Touche, 7161; and Mr. Greenwood, 6874. Thus Labour gained a seat. At the last election there was a Conservative majority of 1520.



MR. S. R. DAS.

(Born, February 29, 1872; died, October 26.) The Law Member of the Viceroy's Council. Worked vigorously for unity between the Hindus, the Moslems, and the British. Much interested in the Reformed Hindus. Educated in London and at Manchester. Called to the Bar in 1894.



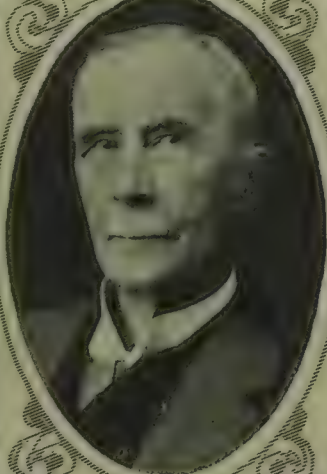
SIR CHARLES TOMES.

(Born, June 6, 1846; Died, Oct. 24.) Famous dental surgeon. F.R.S.; F.R.C.S. A pioneer in his profession. An examiner in dental surgery at the R.C.S. of England.



MR. GEORGE BARR McCUTCHEON.

(Born, July 26, 1866; Died, Oct. 23.) American novelist. Best known here by his "Brewster's Millions." His other work includes the "Graustark" romances.



SIR LEWIS MICHELL.

(Born Aug. 11, 1842; Died, Oct. 29.) Director of the British South Africa Company, and friend and biographer of Cecil Rhodes. Former Minister and banker.



MR. JOHN O'CONNOR, K.C.

Died on Oct. 27, aged seventy-eight. A former Nationalist M.P. (S. Tipperary, 1885-1892; and N. Kildare, 1905-18.) Defended Jabez Balfour.



MR. H. FESTING JONES.

Died on Oct. 22 aged seventy-seven. Biographer of Samuel Butler and a well-known writer and musician. Collaborated with Butler. Organiser of the "Erewhon" dinners.

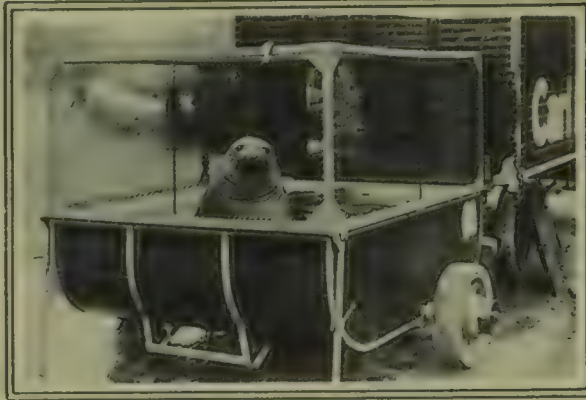
FROM THE WORLD'S SCRAP-BOOK.



A "SUN-CANNON" FIRED BY THE SOLAR RAYS: A CURIOSITY IN THE PALAIS ROYAL GARDEN, PARIS. This curious little gun is described as "the sun-cannon of Louis XVI." It stands on a pedestal, and is now under glass. Formerly it was loaded every day, and, when the sun was shining, it fired automatically at noon, by means of a burning-glass.



GERMANY'S OLDEST CRANE IN HER OLDEST TOWN: A MACHINE DATING FROM 1413, AT TRIER. "This crane," we read, "erected by the mariner Gottel in Trier on the Moselle, on May 26, 1413, is supposed to be the oldest in Germany." Baedeker describes Trier (Trèves) as "the oldest town in Germany."



A SEA ELEPHANT ENJOYS A BATH WHILE MOTORING: A TRAVELLING TANK WITH HAGENBECK'S MENAGERIE. This photograph, which emanates from Berlin, shows a sea elephant in its tank in a trailer attached to a motor-van marked with the name of Carl Hagenbeck.

ITEMS OF TOPICAL INTEREST.



READY FOR THE FIFTH: EXAMPLES OF BROCK'S FIREWORKS; AND A FIREPROOF SUIT.

Now that the fifth of November is approaching, many will be preparing to celebrate the occasion. They should remember that magnificent fireworks are made by Messrs. Brock, whose name is of universal repute in this connection. Their employees wear fire-proof clothes.



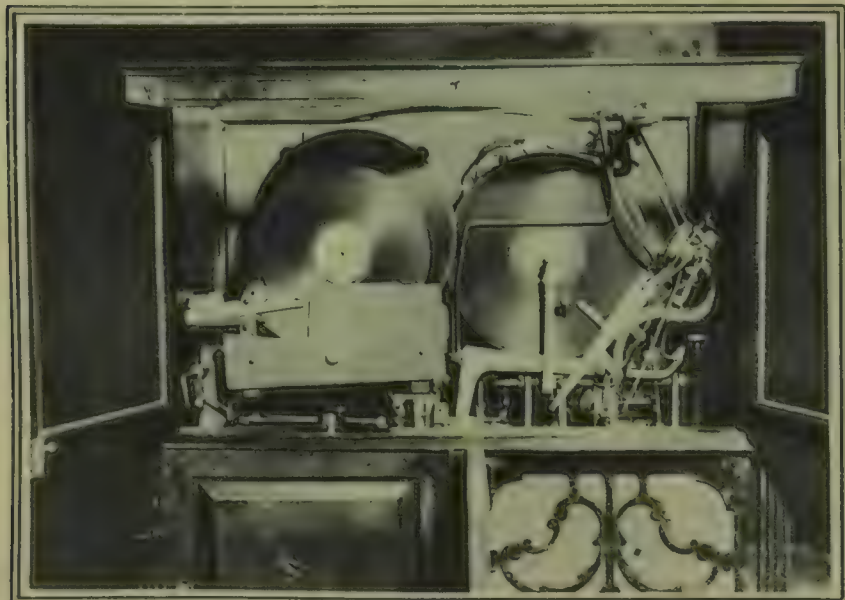
"NOW WASH YOUR MOUTH OUT WITH THAT!" A LITTLE CHIMPANZEE IN THE DENTIST'S CHAIR AT THE "ZOO."

Strangely enough, one of the most popular officials with the occupants of the "Zoo" is the dentist who attends to the animals' teeth. Though he may have to inflict a little pain occasionally, there is generally consolation for the "patient" in the shape of a dainty tit-bit. Here is "Certie," the chimpanzee, after her ordeal.



PAINTING A LARGE PICTORIAL MAP OF THE WORLD FOR THE NEW PICCADILLY TUBE STATION: MR. STEPHEN BONE (RIGHT) AND HIS ASSISTANTS AT WORK.

Mr. Stephen Bone has been at work lately on a large pictorial map of the world for the new Tube station in Piccadilly Circus, which, it is expected, will be opened on November 26. It will be the largest and most up-to-date station of its kind anywhere. The map, which is in colours, depicts typical scenes in the life of various countries, with the animals, and so on, to be found there. Thus, in Central Africa, it will be seen, a lion is conspicuous.



A GRAMOPHONE THAT CHANGES ITS OWN RECORDS AND NEEDLES, AND REPEATS AS DESIRED: A NEW AUTOMATIC INSTRUMENT, WORKED BY PRESSING A BUTTON. This new and unique gramophone is shortly to be put on the market by Continuous Gramophones, Ltd. It is simple, plays electrically (without winding), changes the record and the needle, and will, if required, turn the record and play the reverse side. It is started by merely pressing a button, and will play any number of records from 1 to 36. They are placed vertically, and a brush is fitted to keep them clean.



AN APPARATUS TO REGISTER THE EMOTIONAL EFFECT OF A LIE ON THE LIAR: A NEW DEVICE FOR USE IN CRIMINAL DETECTION.

An instrument of this type, we understand, has just been installed at Scotland Yard, for purposes of criminal investigation. Its object is to record on a chart the emotional effect of an untrue statement on the person making it, while under cross-examination. The photograph shows a demonstration with what is said to be the only other similar machine in existence.

"IN THE NEWS": TREASURES OF ART AND ARCHAEOLOGY.



GUELPH ART TREASURES FOR AMERICA? A FAMOUS CROSS FROM THE COLLECTION.

It was reported recently that arrangements for the sale of certain of the Guelph art treasures to American connoisseurs were on the verge of completion in Switzerland; and there was much outcry in Germany in general and Hanover in particular. The collection belongs to the former



FROM THE GUELPH COLLECTION, THE SALE OF WHICH IS SAID TO BE PENDING: A RELIQUARY.

reigning Duke of Brunswick, and consists, for the most part, of goldsmith's work of the early Middle Ages. Included in it is the casket Duke Henry the Lion brought back from the Crusades. It seems possible that Germany will raise a fund to purchase at least some of the finer specimens



POSSIBLE "TREASURE TROVE" FOR AMERICA: A CUPOLA-ED RELIQUARY FROM THE GUELPH COLLECTION.

The acquisition by the Birmingham City Museum and Art Gallery, through the generosity of Mr. John Sumner, a citizen of Birmingham, of a Flemish "Primitive" altar piece by Adriaen Isenbrant marks a new departure on the part of a provincial Art Gallery; for the gift was made with the deliberate intention of stimulating the formation of a nucleus at Birmingham of a cohesive and continuous series of fine examples of the various early schools of painting which form the foundation of the art in Europe. The picture, whose main composition, in the central panel, represents the Adoration of the Magi, is derived, according to Dr. Friedlander,

[Continued opposite.



A FLEMISH "PRIMITIVE" ALTAR PIECE ACQUIRED BY BIRMINGHAM: A TRIPTYCH BY ADRIAEN ISENBRANT.

[Continued.]

from a lost original by Hugo van der Goes, of which a copy exists in the Berlin Museum. This theme was discussed at length by Dr. Friedlander as far back as 1904, very shortly after the first discovery of the picture, whose previous history is unknown. The interior of the right wing, representing the Presentation in the Temple, is a very close derivation, through Gerard David, from Memlinc's famous Prado Triptych (which, in its turn, descends from a composition by Rogier van der Weyden); but the left wing, representing the Nativity, seems to be an entirely original composition by Isenbrant himself.



A CHURCH BELOW THE FOUNDATIONS OF A 13TH-CENTURY CHURCH: THE ENTRANCE. Investigation of the foundations of St. Nicholas, Chilton Candover, Hants, which dated back to about the 13th cent., and was demolished in 1878, has revealed the remains of an older church beneath the site. This was probably pre-Norman, and possibly Romano-British.

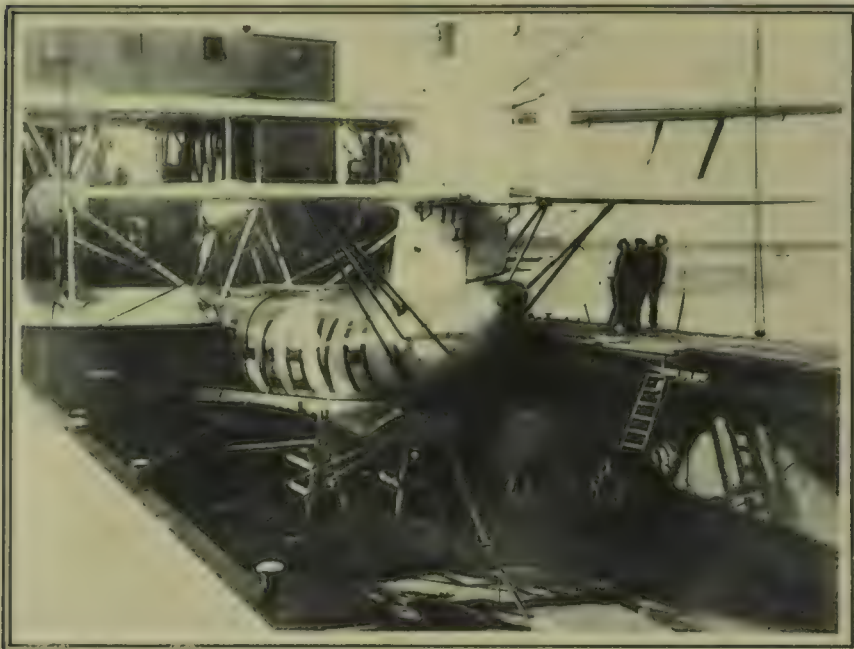


THE PRESERVATION OF AN 11TH-CENTURY CHURCH ON WHITE ISLAND: CARVINGS FOUND BUILT INTO THE WALLS (PROBABLY 8TH CENTURY.) The members of the Archaeological Section of the Belfast Natural History and Philosophical Society have been busying themselves on White Island, Loch Erne, and have just completed the repair of the ruins of the eleventh-century church. This structure was apparently set up about 1050-1100, and made from fragments of an older church, fragments including a number of very interesting grotesque carvings which are thought to date from the eighth century. These were built into the walls of the newer edifice, some of them face-inwards! For their proper preservation, they have now been set into a recessed panel in the wall opposite the doorway, as shown in the second of our photographs.



THE DOORWAY OF THE CHURCH ON WHITE ISLAND: THE 8TH CENTURY CARVINGS SET IN A RECESSED PANEL. The members of the Archaeological Section of the Belfast Natural History and Philosophical Society have been busying themselves on White Island, Loch Erne, and have just completed the repair of the ruins of the eleventh-century church. This structure was apparently set up about 1050-1100, and made from fragments of an older church, fragments including a number of very interesting grotesque carvings which are thought to date from the eighth century. These were built into the walls of the newer edifice, some of them face-inwards! For their proper preservation, they have now been set into a recessed panel in the wall opposite the doorway, as shown in the second of our photographs.

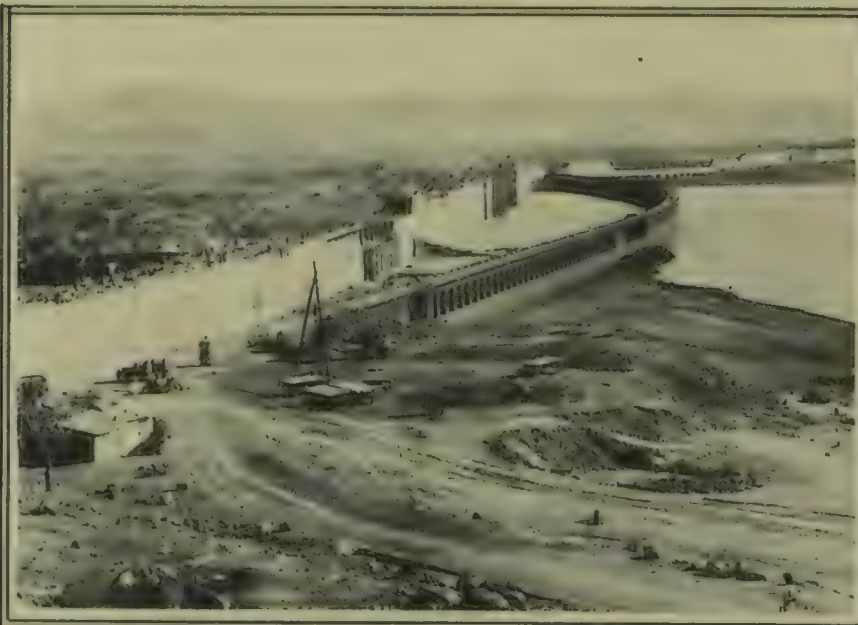
AT HOME AND ABROAD: INTERESTING NEWS IN ILLUSTRATIONS.



A FLYING-BOAT (DESTINED FOR THE EMPIRE ROUTE TO INDIA AND AUSTRALIA) OVERHAULED IN A FLOATING DOCK: A TEST IN SEAPLANE REPAIR.

An interesting test in the possibilities of repairing seaplanes at sea for commercial purposes was made recently at Southampton, when the Short flying-boat "Calcutta" was docked in the R.A.F. seaplane floating dock, and certain routine overhaul was carried out. The dock is an ungainly structure, looking rather like a ship cut in half, and is operated in the same manner as the great

[Continued above.]



THE WORLD'S LARGEST DAM, RECENTLY OPENED IN INDIA: THE LLOYD DAM AT BHATGAR, APPROACHING COMPLETION.

The Lloyd Dam at Bhatgar, one of the most remarkable engineering works in the world, was inaugurated on October 27 by Sir Leslie Wilson, Governor of Bombay, in the presence of the members of the Simon Commission. The new dam, which is part of the Deccan Irrigation scheme, is 5333 ft. long, and the largest in volume in the world; the area of the lake is 14½ square miles.



PLEASANT CONDITIONS FOR THE RECEPTION OF ARMY RECRUITS: BILLIARDS, DRAUGHTS, AND VISITORS, AT THE CENTRAL DEPOT, GREAT SCOTLAND YARD.

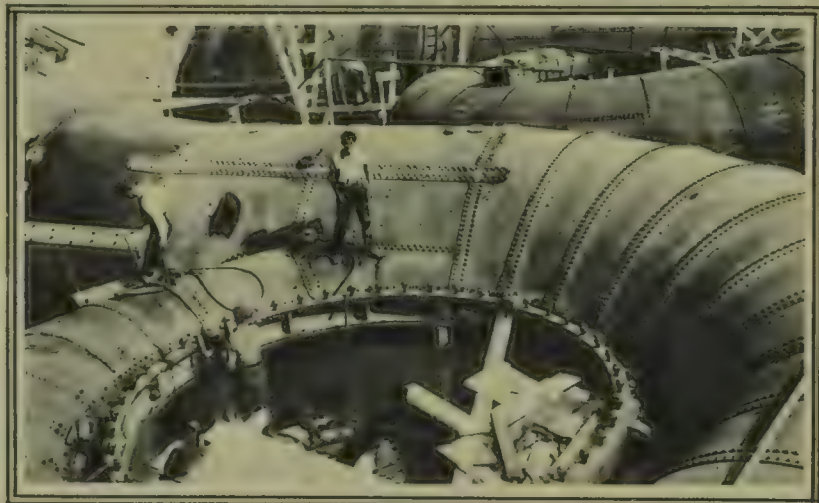
Under a new system of recruiting for the Army, it is reported, conditions are made much pleasanter for the new arrivals than was customary in former days. At the Central London Recruiting Depot, in Great Scotland Yard, various amenities are provided, including hot baths, and reception room, where visitors are admitted, and billiards or draughts can be played.



WITH THE FLYING-BOAT "CALCUTTA" DOCKED FOR OVERHAUL AS AN EXPERIMENT IN REPAIRING SEAPLANES AT SEA: A FLOATING DOCK AT SOUTHAMPTON.

[Continued.]

floating dock that lies near the port. The 12-ton flying-boat was hauled into the dock by ropes. It is reported that the "Calcutta" is now ready for the air service from Southampton to the Channel Islands. As noted in our issue of August 11, when we illustrated her visit to London, she will probably be placed later on a section of the Empire air route to India and Australia.



WATER-POWER IN IRELAND: TURBINES AT ARDNACRUSHA IN CONNECTION WITH THE SHANNON ELECTRICITY SCHEME.

This photograph, which reaches us without much explanatory information, gives an interesting view of huge turbines at Ardnacrusha, near Limerick, forming part of the Shannon electricity scheme which has been for some time in progress. The first mast for distributing electricity under this scheme was inaugurated by President Cosgrave, at Stepside, near Dublin, in February of last year.



CHINESE PIRACY AGAIN: THE S.S. "ANKING" AT HONG KONG, AFTER BEING SEIZED AND LOOTED BY PIRATES, WHO KILLED TWO BRITISH OFFICERS.

The China Navigation Company's steamer "Anking" (3472 tons, bound from Singapore to Hong Kong, was seized by 40 pirates masquerading as passengers, on September 26. The officers resisted valiantly, and two were killed—Chief Engineer Henry Thomson, and Chief Officer D. J. Jones. The pirates landed with their loot in Honghai Bay and the "Anking" went to Hong Kong.



A NEW BRITISH CRUISER TO BE FLAGSHIP OF THE CRUISER SQUADRON IN THE MEDITERRANEAN: H.M.S. "LONDON" LEAVING PORTSMOUTH FOR HER TRIALS.

The new 10,000-ton cruiser, H.M.S. "London," launched last year, was commissioned at Portsmouth on October 16, preparatory to undergoing her trials. It was stated that, on completion of these, she would be sent to the Mediterranean to take the place of the "Frobisher" as flagship to the Cruiser Squadron. Our photograph shows her leaving Portsmouth Harbour to begin her trials.

A "Resurrected" Pesellino: A 15th-Century Italian Masterpiece.

BY COURTESY OF "APOLLO"



"The Virgin and Child with Saints," an Altar-Piece by Francesco Pesellino (1422-1457) -- Its Original Gold Background Revealed by Removing an Over-Painted Layer of Green.

This beautiful painting by Francesco Pesellino was formerly in the late Sir George Holford's collection at Dorchester House, and was bought for £16,800 in the Holford sale at Christie's, on July 15, 1927, by Messrs. Knoedler and Co., the famous art dealers, of Old Bond Street. They have since sold it to a private owner. Writing in "Apollo" (before Sir George Holford's death), Mr. Tancred Borenius said: "Until quite recently, enjoyment of this picture had been considerably marred by the drastic repainting to which its background had been subjected. A layer of green had been spread over the original gold, and the whole colour scheme had in consequence been thrown completely out of harmony. . . . The risk of applying solvents to the picture was sufficient to cause much hesitation. At length, however, a difficult and delicate operation was decided upon—to remove the whole of the green background in tiny shreds of paint by means of the sharp point of a knife. This courageous and patience-trying enterprise was carried out with complete success; the original gold background gradually emerged in excellent preservation, and as a result a new life and significance have been acquired by the picture, which has regained all the subtle chords and contrasts of colour which were intended by the artist." Francesco Pesellino, who was only thirty-five when he died, was much influenced by Fra Angelico and Fra Filippo Lippi, who after Pesellino's death in 1457 completed his large picture of "The Trinity and Saints," the greater portion of which is now in the National Gallery. The picture here reproduced was formerly attributed to Fra Angelico, but was restored to its real author by Crowe and Cavalcaselle, in their "History of Italian Painting" (German edition, 1870). The two saints in the left foreground are St. Anthony the Abbot (with beard and book) and St. Jerome. Those on the other side are St. George (extreme right) and a bishop, possibly St. Louis of Toulouse. The two female saints in the background above have not been identified.

The End of a Perfect Winter Day in Switzerland: Homeward Bound on a Famous Ski-Run.

FROM THE WATER-COLOUR BY C. E. TURNER, OUR SPECIAL ARTIST IN SWITZERLAND. (COPYRIGHTED.)



LURED HOME AT EVENFALL BY "THE LINE OF FESTAL LIGHT" IN THE ENGELBERG HOTELS: SKI-ERS DESCENDING THE WELL-KNOWN SKI-RUN ON THE GERSCHNI-ALP, WITH THE GREAT PEAK OF HAHNEN IN THE BACKGROUND REFLECTING THE LIGHT OF THE SETTING SUN.

After a day in the exhilarating mountain air of Switzerland with ski, skates, or luge (writes our artist in a note on his picture) the prospect of tea, bath, and change to conventional attire, followed by dinner and a dance, is unusually pleasing. The drawing shows a ski party descending the famous Gerschni-Alp ski-run, with the lights of the Engelberg hotels, seen in the evening shadow of the valley below, giving promise of such an ending to a perfect day. The mighty peak of Hahnen in the background still reflects the light of the setting sun. The top of the ski-run is reached by the Gerschni Railway, which

climbs the mountain side at a very steep angle to a height of 980 ft. above Engelberg. The run down on ski, for the inexpert, covers a distance of about five kilometres, or just over three miles, the steepness of the slopes being modified by zig-zag curving. A very fast run by a more direct route reduces the distance considerably. By this latter route it is advisable to be able to dispense with the sticks immediately in case of a fall. The distance of the Trübsee route is seventeen kilometres (about 10½ miles), and it provides a full day's sport."

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Auld
Acquaintance
be forgot?*



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REMARKABLE EFFECTS OF THE DINWOODIE COLLISION, IN WHICH FOUR RAILWAYMEN WERE KILLED: A COACH POISED IN MID-AIR ABOVE THE OVERTURNED ENGINES.

To the series of recent railway disasters another was added on October 25, when a collision occurred on the L.M.S. line near Dinwoodie Station, some 33 miles north of Carlisle. At 1.20 a.m. an express from Euston to Aberdeen, going, it is said, at full speed, ran into a stationary goods train, which had had to pull up owing to some mishap. The two locomotives of the express were

HAPPENINGS FAR AND NEAR: PICTORIAL RECORDS OF NOTABLE EVENTS.



DÉBRIS OF SMASHED FRUIT-VANS, WHICH ACTED AS BUFFERS TO PASSENGER COACHES AND SAVED THE OCCUPANTS: WRECKAGE AT DINWOODIE.

both overturned, and the drivers and firemen were all four killed instantaneously. Behind the engines were four fruit-vans, of which the first overturned and the other three were smashed. These vans, acting as a buffer saved the passenger coaches behind, which kept the rails and were not telescoped. No passenger was seriously hurt.



FATAL RIOTING AT A FRENCH UNVEILING CEREMONY: THE MUTILATED MEMORIAL BUST OF EMILE COMBES, AT PONS, AFTER THE AFFRAY. At Pons, near La Rochelle, on October 28, rioting occurred at the unveiling of a memorial to Emile Combes, a former anti-clerical Premier, performed by M. Herriot. About twenty young Royalists broke the police cordon, and one smashed the nose of the statue with a hammer. Gendarmes fired revolvers and a demonstrator was killed.



A MOTOR-CAR SMASHED BY AN EXPRESS AT A LEVEL CROSSING: AN ACCIDENT IN WHICH BOTH TRAIN AND MOTORIST HAD REMARKABLE ESCAPES.

An accident that might have caused another serious railway disaster occurred on October 29 on a level crossing at Arlesey, Bedfordshire, on the L.N.E.R. main line to Edinburgh. A motorist in a two-seater car, whose brakes failed to act, ran into the closed gates and forced them across the line. A passenger express from King's Cross to Leeds crashed through the gates and wrecked the car. The train was fortunately not derailed, and the motorist jumped clear.



COMMEMORATING A FAMOUS CANADIAN PIONEER: UNVEILING A MEMORIAL CAIRN TO SIR GEORGE SIMPSON IN THE ROCKIES. Judge F. W. Howay is seen speaking beside a memorial cairn on the Simpson Pass, to Sir George Simpson, Governor of the Hudson's Bay Co. (1821-60). The inscription records that in 1841 he was the first white man to cross the Rocky Mountains by the Simpson Pass.



THE PICTURE EXHIBITION ON BOARD THE "BERENGARIA": MR. PHILIP CONNARD, R.A., ONE OF THE HANGING COMMITTEE, SUPERVISING PREPARATIONS.

The hitch that occurred with the New York Customs, on the arrival of the liner "Berengaria" on October 25, regarding the picture exhibition on board, was satisfactorily settled. A private view was held on board in New York Harbour on the 29th, and a public view next day. The hanging committee consisted of Mr. Philip Connard, R.A., Mr. Reid Dick, R.A., and Mr. Gerald Brockhurst, A.R.A. The idea of the exhibition originated with Sir Joseph Duveen, and it was opened at Southampton on the 19th, before the ship sailed, by Mr. Ramsay Macdonald.



THE FIRST AEROPLANE TO CROSS THE TASMAN SEA ARRIVES IN NEW ZEALAND: THE "SOUTHERN CROSS" ON THE AERODROME AT SOCKBURN, CHRISTCHURCH.

The first aeroplane flight ever made across the Tasman Sea was accomplished, on September 11, by Captain Kingsford Smith and Mr. Ulm in the monoplane "Southern Cross." They encountered very difficult weather, but they were only 14 hours 12 minutes in the air—a fast time that made the flight memorable apart from its pioneering aspect. Mr. Coates, the Premier, said in Parliament that the flight showed the possibilities of commercial air communication, and announced that the Government had decided to present the airmen with £2000.

THE PRINCE OF WALES'S FEATHERS ECLIPSED: A BIZARRE DISPLAY OF "WAR PAINT" AT NAIROBI.



THE PRINCE OF WALES (LEFT) WITH SIR EDWARD GRIGG, GOVERNOR OF KENYA, AND (BEHIND) THE DUKE OF GLOUCESTER WITH LADY GRIGG: ON THE DAIS AT THE BARAZA BEFORE GOVERNMENT HOUSE AT NAIROBI.



CARRYING SPEARS TIPPED WITH BLACK FEATHER POMPONS TO SHOW THAT THEY COME IN PEACE: A PICTURESQUE GROUP OF KIKUYU CHIEFS AT THE NATIVE BARAZA (GATHERING) BEFORE THE PRINCE OF WALES AT NAIROBI.

Since we illustrated (in our last issue) the arrival of the Prince of Wales and the Duke of Gloucester at Nairobi, on October 1, and the gathering of native chiefs to welcome them, these further photographs have come to hand, showing still more effectively the barbaric splendours of East African "war paint." Some of the head dresses of ostrich plumes, it will be seen, quite put into the shade the heraldic "Prince of Wales's feathers." At the *baraza* (or gathering) in front of Government House, on October 2, some 2000 chiefs and headmen assembled from all parts of Kenya Colony, including representatives of many remote tribes, besides the well-known Kikuyu and Kavirondo and the warlike Masai, magnificently built men, wearing skins and feather headdresses. The Kikuyu warriors had tipped their spears with black feather pompons to indicate that they came in peace. The next day, in order to converse with individual chiefs, the Prince of Wales

[Continued below.]



IN LION-SKIN HEAD-DRESSES (LIKE THE "BEARSKINS" OF THE GUARDS)—AND SOME WEARING A KIND OF FEZ: NANDI WARRIORS AT THE BARAZA.

WEARING COLOSSAL OSTRICH PLUMES THAT PUT INTO THE SHADE THE PRINCE OF WALES'S FEATHERS: KAVIRONDO WARRIORS IN CEREMONIAL ATTIRE.



A MASAI WARRIOR: ONE OF A WELL-BUILT FIGHTING RACE, CLAD IN SKINS, BEADS, AND FEATHER HEAD-DRESS.



WITH NOSE-ORNAMENTS RINGED TO THEIR NOSTRILS, AND SMEARED FACES: THE BARBARIC "WAR PAINT" OF THE SUK TRIBESMEN, SOME SEMI-NUDE.

[Continued.]

visited their own camp near Nairobi, and was greeted with immense enthusiasm. "During his tour of the camp," writes a "Times" correspondent, "he found much to interest him in the attire, ornaments, and weapons of the chiefs and their men. He handled their spears and swords and learned about their styles of hairdressing. When he left, the whole mass of 2000 Africans swarmed round his car." On October 29 the Prince left Entebbe, the capital of Uganda, for Jinja and the Ripon Falls. It was then stated that he and the Duke expect to reach Pretoria on December 10, and, after some days in the Transvaal, will motor to Durban and along the coast to Cape Town.

BOND - BURNING IN HONOUR OF FASCISM : " IL DUCE " AT THE ALTAR.

The sixth anniversary of the Fascist march on Rome was celebrated during last week-end. The most picturesque of the ceremonies marking the occasion was the destruction of State Bonds to the value of 140,000,000 lire (£1,521,000) which had been surrendered by individuals and associations. Signor Mussolini played a leading part in this. As a preliminary, the "Duce" signed his name in the "Book of National Gratitude" containing the names of the surrenderers of Bonds; and then he proceeded to the Altar of the Fatherland, where two small altars from the baths of Diocletian had been set up. "On his arrival," says the "Times," in an excellent account of the proceedings, "the altar fires were kindled, and the Duce made a burnt offering of two certificates, symbolising the value of the surrendered bonds, and afterwards watched the actual destruction of the cancelled bonds, which were flung in sackfuls into the furnaces of the gas-works. A special number of the party 'Order Sheet' was issued this morning with a message to the Blackshirts. In this message . . . Signor Mussolini says '2802 public works will be formally opened in order to celebrate with deeds, and in silence, the great undertaking which, in October 1922,

(Continued below.)



THE 'ACTUAL DESTRUCTION OF THE CANCELLED BONDS: SIGNOR MUSSOLINI (LEFT) WHEN THE REAL BONDS WERE BEING FLUNG INTO THE FURNACES AT THE GAS-WORKS.

THE CELEBRATION OF THE SIXTH ANNIVERSARY OF THE FASCIST MARCH ON ROME BY THE DESTRUCTION OF STATE BONDS TO THE VALUE OF £1,521,000: SIGNOR MUSSOLINI BURNING A SYMBOLIC CERTIFICATE AT AN ALTAR FROM THE BATHS OF DIOCLETIAN, AT THE ALTAR OF THE FATHERLAND.

Continued.]

freed the Italian Republic and created a régime new in Italy and in the world. There are 566 road works, 337 scholastic buildings, 399 hydraulic works, 65 works of land reclamation, 63 maritime works, 79 works of health, 371 public buildings, and 860 various works of minor importance. . . . The Duce's message concludes: 'Fascism faces the opening of the year VII. with exultation in the victory. . . . The Régime will continually enlarge its bases so as to include under the Lictorial emblem the Italian people, massed together in the conscious discipline of its political and syndicalist formation. The Italy which we desire—hard-working, silent, and tenacious—is now rising up. Let us salute her, raising our banners and rifles with one single shout, that shout which made, and will make, our enemies, of all colours and of all parties, tremble, 'A noi.'''

The World of the Theatre.

By J. T. GREIN.

THE MUSIC-HALL REVIVAL.—AN ENGLISH "RUTH DRAPER."—A FAMOUS PRODUCER TURNS AUTHOR.

IT is a quaint occurrence that two sufferers, pronounced by various "medicos" to be in mortal peril, have made miraculous recoveries. The one is the Theatre, whose convalescence was duly chronicled in my previous article. The other is its step-brother the Music-Hall, whose case, in these pages eighteen

a matter of course that the managers can afford the salaries that attract the stars. So all seems well in the World of the Music-Hall.

Her name is Elspeth Douglas-Reid. Nor will it, in the near future, be necessary to herald it by "An English Ruth Draper," for already she is renowned in South Africa, and her following in London is growing rapidly. If I refer to Ruth Draper, it is because the American represents an art unique and subtle, with which London is familiar, and because, hitherto, in the practice of it she practically stands alone—a single-handed woman who creates an angle of a world before our eyes in monologue and monumental personality. So does Elspeth Douglas-Reid, and, like Ruth Draper, she writes her own sketches (or should I call them "dramalogues"?), fruits of observation, philosophy, and, as Tolstoy would say, enlightenment, culled in the ever bountiful orchard of life's daily round.

Elspeth Douglas-Reid uses even less paraphernalia to create atmosphere than her American colleague. She glides upon the stage almost imperceptibly, a comely girl with an aristocratic mien, robed now in

becomes a *midinette*, musing over a cinema show; a coy shop-girl walking out for the first time with a shy lover; and, to wind up as she began, in the vein of social distinction, she gives us in word and outline another piquant episode of such sorrow as betokens that a woman had "loved and lost," yet sought solace in the memory of that possession. And in all the five episodes the same woman is entirely different. Her very voice, her face, her stature seem to conform to every situation, and she wafts from the tragic to the comic, and *vice-versa*, as a seagull sails from rock to rock. The "Nocturnes" are but a tithe of her repertory. She has, for instance, a poignant scene of a young aristocrat's last farewell before ascending the tumbrel of the Revolution. And never does repetition introduce a note of monotony. For the clavier of her voice is richly attuned and her gestures are of ceaseless variety. I would say that the art of Ruth Draper and the art of Elspeth Douglas-Reid are germane in their foundations, differentiated by race. The one is more flamboyant, the other more intense; the one is essentially cerebral, the other more emotional. Ruth Draper excels in satire; Elspeth Douglas-Reid in "the tear unshed."

Mr. Albert de Courville, the latest recruit to the ranks of the writers of theatrical memoirs, has both the advantage and the handicap of having started life as a journalist. In the 240 odd pages of "I Tell You" (Chapman and Hall) he skips, with the ease of the practised paragraph-writer, from doings during his days at Carmelite House, adventures in Guatemala, the United States, and Canada, through the romantic story of his connection with the London Hippodrome and other revue productions, to English race-meetings and events and personalities at Monte Carlo. And the lightness of his style makes for entertaining reading. But the handicap reveals itself in a certain slapdash method of presentation that tends to discount our interest in the people and incidents portrayed. They are, as it were, "Press pictures," recorded and seized by the flashlight of an acute and vigorous mind, rather than studied portraits that have character as well as glitter. The whole book is curiously detached. I do not mean that it is impersonal—far from it. But it has the air of having been written by an onlooker rather than by the chief protagonist in the struggles, failures, and triumphs with which it deals.

For all that, it is an extremely interesting and enlightening account of Mr. de Courville's remarkable contributions to the formation and stabilising of the modern world of Revue. Of his successes there is little need to write: they are known, and justly known, in two continents. Of his failures he himself makes no secret, and reveals himself as one of those—

[Continued on page 836.]



BEAUTIES OF "VIRGINIA," THE NEW MUSICAL COMEDY AT THE PALACE THEATRE: A PARTICULARLY ATTRACTIVE AND EFFICIENT CHORUS WHOSE WORK IS A GREAT FEATURE OF THE PIECE.

months ago, I diagnosed as merely transient anæmia. The music-hall, in other words, has suddenly entered a new era of popularity and prosperity; there is no longer lamentation but jubilation in Variety Land; where, a few months ago, there were attempts to convert music-halls to the cinema, the old order of things has been re-established; where, even as near as this spring, thousands per week were lost, now more than double is gained. To watch the crowds at the Palladium and Alhambra is one of the sights of London, particularly in the afternoon.

Now, what is the cause of this sudden change of the public's attitude? Is it merely a "shifting of the beacons," such as occurs in all human tides; or has the entertainment changed in quality? To the latter I would answer without hesitation, "Yes. Except at the Coliseum, where already the programme is generally first-rate, the whole tenour of the shows at other houses has undergone improvement." In a nutshell, the artiste, with an "e," has been superseded by the artist of the highest quality in music, dance, and playlets. What has always been excellent and risen crescendo in the halls—the acrobats, the jugglers, the minstrels, and the *diseurs* and *diseuses*—has remained untouched. But fine art has taken a firm hold of the variety stage. Great singers like Burke, great comedienne like Delysia, great dancers like Nemtchinova and Dolin (whose latest tableau, "Revolution," at the Coliseum, is a masterpiece), actors of the first order, bring their one-act to the halls; and no wonder the public is not slow to perceive that, for comparatively little outlay, there is a plethora of such artistic *regal* as renders a visit to the Palladium or Coliseum an event as memorable as an opera evening at Covent Garden.

It is too early yet to judge that the present high standard will be maintained for good. But the trail of fine art in variety is growing apace; at many houses I could name the programmes of to-day are a vivid contrast to the fare that was considered good enough a year ago. This onward march will yet draw more talent to variety—more real comedians, more distinguished soubrettes, more first-rate dancers drawn from our own Academies. With the improvement of programme the patronage of the public will become more universal. The dearer seats are no longer difficult to fill; an observer of audiences will find people in the stalls who a year ago never dreamed of going to a music-hall, unless some of the few undisputed "draws," such as Harry Lauder or the Russian Ballet, appeared. Now it has become fashionable to take one's friends after dinner to the leading variety houses. And with the stalls well filled, it follows as



FUN-MAKERS IN CHIEF IN "VIRGINIA," AT THE PALACE THEATRE: (L. TO R.) MISS EMMA HAIG AS VIRGINIA HOCK, MR. JOHN KIRBY AS HER FATHER, "SILAS B. HOCK," AND MR. GEORGE GEE AS NICHOLAS NINNIJOHN.

The scene of "Virginia," the delightful new musical comedy at the Palace Theatre, is partly laid among the negroes in the cotton-fields, especially in the chorus to "Roll Away, Clouds," the "big hit" of the evening. The story concerns an American millionaire, Silas B. Hock, whose ambition it is to marry his daughter into the British peerage. The work of the chorus is particularly fine.

black silk, now in hoop-skirted muslin. She bows with a shy smile and announces: "Five Nocturnes in a London Park." A little pause to let the title sink in; then she plunges in *medias res*. All of a sudden this young, cheerful, society girl becomes a woman in distress. This is a farewell to a lover—the farewell of a harrowed woman who loved unwisely. We do not see the man concretely, yet he is there in our imagination. He embraces, he adjures, he tries to persuade her while she is struggling to free herself from his arms. At length she succeeds: a tearful, despairing woman bids adieu for ever in a gesture of infinite woe. Her words are few—monosyllabic mostly—but the effect is a complete picture of broken romance.

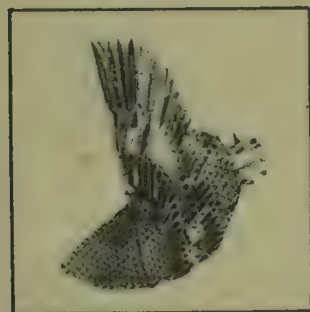
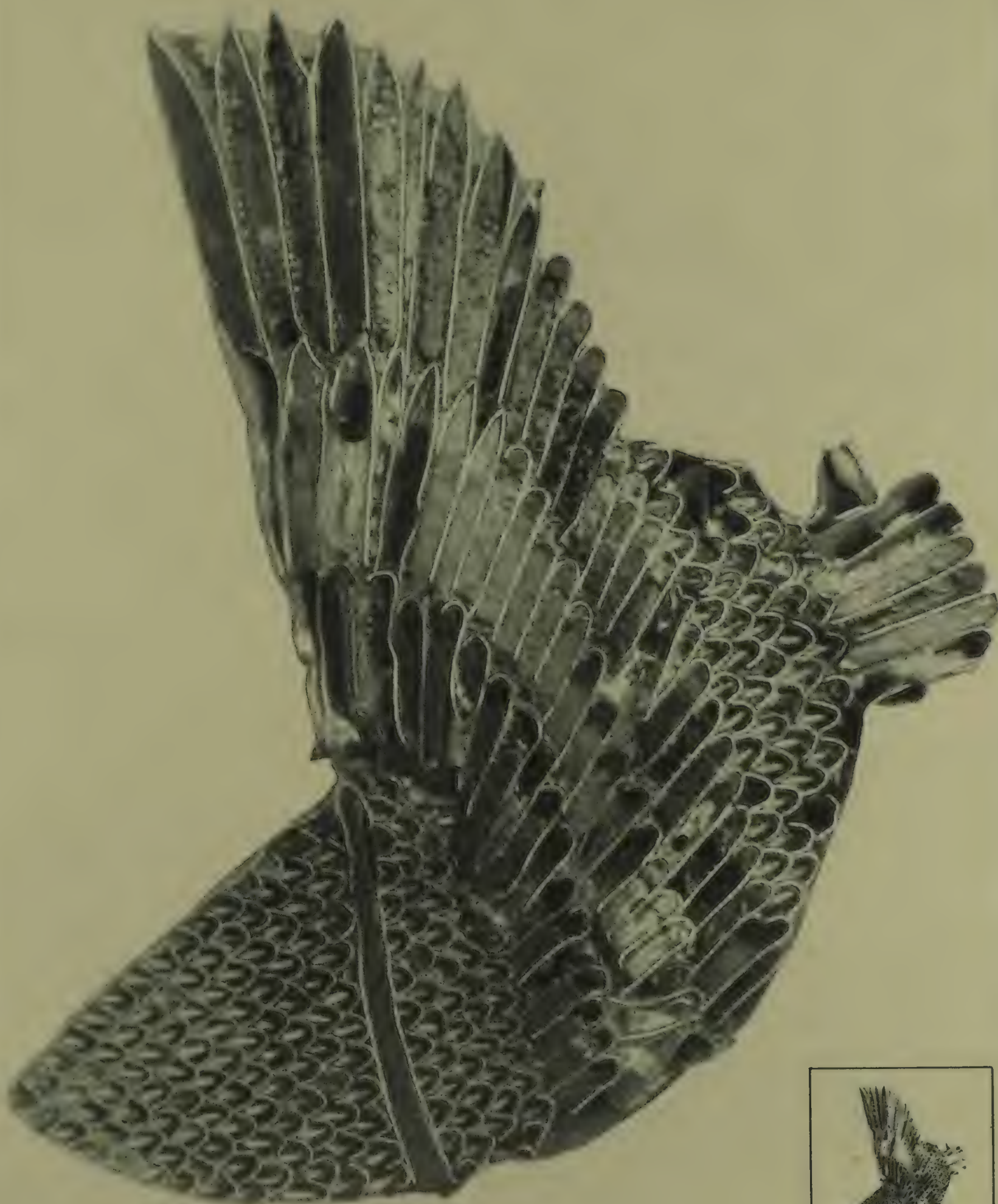
Swiftly the artist throws a wrap over her hair, and the aristocrat becomes a woman of the people, a drunken char, lolling, laughing, larking with the police—a Bank Holiday vignette as seen on 'Ampstead' Eath. There is humour here—grim, despite its laughing surface. Anon Elspeth Douglas-Reid



THE "BIG HIT" OF THE EVENING: MR. WALTER RICHARDSON, AS UNCLE NED, SINGING "ROLL AWAY CLOUDS," IN "VIRGINIA," AT THE PALACE THEATRE.

OVER 100 STONES IN 1½ INCHES: A "MIRACLE" OF EGYPTIAN JEWELLERY.

BY COURTESY OF THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO, U.S.A.



INLAID WITH OVER A HUNDRED PIECES OF LAPIS LAZULI, TURQUOISE, AND CARNELIAN, OUTLINED IN GOLD: A FRAGMENT OF AN EGYPTIAN 30TH-DYNASTY "VULTURE" HEAD-DRESS, FROM DENDARA—(INSET) ITS ACTUAL SIZE, 1½ IN. LONG.

The infinite patience and skill of the ancient Egyptian jeweller in executing detail of extraordinary minuteness is illustrated in this remarkable fragment of gold *cloisonné* work, inlaid with lapis lazuli, turquoise, and carnelian stones. The fragment is only 1½ inches long, and is shown highly magnified. Its actual size is seen in the inset photograph. It was found at Dendara, and dates from a late period in ancient Egyptian history, the 30th Dynasty. The fragment is now in the Cleveland Museum of Art, at Cleveland, Ohio, for which institution it was procured

by Mr. Howard Carter, discoverer of the Tomb of Tutankhamen. "A complete system of this category," he said, "would be worth many hundreds of pounds. By being fragmentary it has the advantage of being more instructive—the detail being thus exposed. Though only 1½ inches in size, it has over a hundred stones carefully carved and kept apart by thin outline plates of gold, after the nature of *cloisonné* enamel. It is a specimen of the finest Egyptian jewellery—the vulture head-dress of a queen of the most minute and perfect workmanship."

THE REMARKABLE GROWTH OF BRITISH SKI-ING : AN INCOMPARABLE SPORT THAT MADE THE ALPS A WINTER PLAYGROUND.

By F. S. SMYTHE, the Well-Known Mountaineer.

AS a means of useful progression ski were used long before the dawn of modern civilisation. Mention of a sixth-century race by Finns is made in "Procopius," and it is certain that some form of ski was employed by Cumberland dalesmen and Devonshire shepherds about 200 years ago. But it was not until the end of last century that their potentialities for pure sport began to be realised.

Universities Ski Club at Mürren, thus removing the last reproach from British ski-racing.

Apart from the international aspect of ski-racing, every winter sport centre holds a large number of downhill and *slalom* (obstacle) races under the auspices of the S.C.G.B. There are races for the beginner, races for the expert, and races for ladies. Indeed, many of these last can hold their own with expert men

or the almost equally great distances covered on the Olympic Jump at St. Moritz.

In the *dauerlauf*, or cross-country race, the S.C.G.B. takes no interest, and this rightly, because the great distances covered, such as fifteen or thirty miles, are more a test of endurance than ski-ing, and are to be condemned on account of the terrific strain they impose upon the human frame. Norwegian *dauerlaufers* often die from "athlete's heart" at an early age.

Turning to the wider use of ski as a means of touring or aid to mountaineering, the lead was given in 1897 by Professor Paulke, who made the first traverse of the Oberland glaciers on ski. English mountaineers have, however, proved extremely conservative as to the possibility of employing ski as a means of climbing great peaks in winter, and, with a few notable exceptions, the majority of the first winter ascents have been accomplished by Continental mountaineers. This attitude is doubtless due in part to the reluctance of mountaineers to acquire the necessary technique, without which no man, however fine a mountaineer he may be, is safe upon a mountain on ski. Last, but not least, few people can afford two holidays, and there is no question that to the mountaineer the High Alps in summer are preferable to the High Alps in winter.

It is difficult to define the point where ski-touring ends and mountaineering begins, for the hard-and-fast definition that mountaineering only begins when the difficulties of the ground necessitate the abandonment of ski is not altogether accurate. Conditions arise, such as avalanchy snow, difficult route-finding, blizzard and snow-storm, that call for many mountaineering qualities. Those who have never fought their way through a winter blizzard cannot realise what it means. The furious, snow-laden gale, the writhing, suffocating *tourmente* of snow, and the bitter cold call forth the best in a man. Then, naught but the tips of the ski are visible in the blankness, and there is nothing to do save to bow the head before the stinging whiplash of the blast and trudge on and on towards the safety and warmth that seem so far away.

In 1908 the Alpine Ski Club was founded under the presidency of Sir Martin Conway, later followed by Arnold Lunn, who was, and is, the greatest exponent of British ski-mountaineering. What are the charms of the High Alps in winter on ski? The cheery evening with friends in some hut, far above fretting civilisation; the glories of dawn on the upper snowfields; the spotless winding-sheet of the vast glacier; the stainless immensity of the sky; the loveliness of colouring; the swift rush valleywards through the crisp air—are not these the joys of life and the apologia of existence?



THE "WIND-SLAB" TYPE OF AVALANCHE: A SMALL EXAMPLE, SHOWING HOW THE CAKED SNOW BREAKS UP INTO BLOCKS THAT CRUSH THE SKI-RUNNER UNFORTUNATE ENOUGH TO BE CAUGHT IN IT.

In another article in this number (on page 834) Mr. F. S. Smythe refers to the various types of avalanche, and other dangers, against which the ski-runner must be on his guard by studying snow conditions.

Fifty years or more ago the charms of an Alpine winter were not generally recognised. With the coming of autumn the hotels closed their doors, and remained shuttered and forlorn till the following spring. Then came the bobsleigh, luge, and skate; but it was not until the advent of ski that the Alps became a winter playground, for the ski-runner knew no restrictions of track or rink, and became lord of the snowfields. Vast glaciers yielded their winter secrets, and high summits, hitherto only accessible after prodigious toil on foot, became an easy conquest to the ubiquitous ski-runner.

The first English account of a ski tour was that by Sir Arthur Conan Doyle, who wrote an amusing article in the *Strand Magazine* in 1894 describing his experiences on the Mayenfelder Furka. The first method of ski-running was known as the "Zdarsky" or "single-stick" technique; but a little later Norwegian runners demonstrated the "two-stick" technique, and the superiority of the "Telemark" and "Christiania" swings as a means of changing direction—a technique which holds good to-day.

In summer mountaineering the Englishman led the field, but in winter ski mountaineering and ski-ing he lagged sadly behind. To "ski like an Englishman" became a catch phrase indicative of contempt for our timidity and inefficiency, and has only recently been disproved. The Ski Club of Great Britain, founded in 1903, with E. C. Richardson as the prime mover, had much to do with the developing of British ski-ing on the right lines. It has organised tours to countries as remote as Turkey and Montenegro, and introduced ski-ing to New Zealand, while its tests represent standards of efficiency which are recognised the world over. It requires no social or technical qualification for membership, and is open to both sexes.

During the war, large numbers of British officers and men were interned at Château d'Oex and Mürren. Not all the Tommies took kindly to the sport, the uphill nature of which seemed suspiciously like a "fatigue," but there is little doubt that the enthusiasm of the majority has left its mark on British post-war ski-ing. Since the war, ski-ing has progressed by leaps and bounds, and in 1926 a combined team from Oxford and Cambridge beat the Swiss

runners, and the day is not far distant when a team of the fair element will challenge and beat the best team the "mere" men can put in the field.

Nowadays Britain possesses ski racers as skilful and dashing as the best Swiss, Austrian, French, or German amateurs, and names such as Leonard Dobbs, Viscount Knebworth, C. E. W. Mackintosh, and Barry Caulfield stand for the high-water mark of ski racing. In jumping alone is Britain still behind, and the 30 metres or so of our best jumpers hardly compares with the world's record of 72 metres, accomplished last year on the Bernina Jump at Pontresina,



A WET SNOW AVALANCHE (GRUND LAWINE) FALLEN AFTER A BOUT OF FÖHN WIND: AN INSTANCE THAT OCCURRED AT ST. ANTON-AM-ARLBERG.

Wet snow avalanches are the greatest, but are easily avoidable, as no one should venture on the mountains when the Föhn (a moist south wind) is blowing, or after a thaw has set in.

MOUNTAIN-CRAFT VITAL TO SKI-RUNNERS: VARYING TYPES OF SNOW CONDITIONS.



1. FORMATIONS THAT MAKE DIFFICULT SKI-RUNNING: A MIXTURE OF POWDER SNOW (LEFT) AND BOARD-HARD WIND-CRUST (RIGHT), HERE SEEN ON THE FINE SNOWFIELDS ABOVE THE FURKA PASS AND ANDERMATT.



2. THE TWO MOST UNPLEASANT TYPES OF SNOW FOR SKI-RUNNING: WIND-CRUST AND BREAKABLE CRUST—WHERE WATCH MUST BE KEPT FOR WIND-SLAB AVALANCHES.



3. SNOW THAT MAY AVALANCHE ON A SLOPE OVER 23°, AND UNSAFE FOR SKI-RUNNING UNTIL FROZEN: WET, NEWLY FALLEN SNOW.



4. A SURFACE THAT AFFORDS IDEAL SKI-RUNNING, THOUGH IN GLACIER SKI-ING RUNNERS MUST BEWARE OF CREVASSES: POWDER SNOW ON THE SELLA GLACIER ABOVE PONTRESINA.



5. SNOW THAT AFFORDS DELIGHTFUL SKI-RUNNING DURING MARCH, APRIL, AND MAY: SPRING SNOW ON THE ALTENORAN ALP.



6. WEATHER CONDITIONS IN WHICH THE SKI-RUNNER SHOULD ALWAYS RETURN: SIGNS OF THE APPROACH OF A "FEROCIOUS" WINTER BLIZZARD—THE SKY DARKENING WITH HIGH CIRRUS CLOUDS.



7. THE FINEST POSSIBLE SKI-RUNNING SNOW WHEN IT LIES ON OLD HARD CRUST: DEEP NEW POWDER SNOW, WHICH BECOMES FASTER AND BETTER AS IT IS CRYSTALLISED BY FROST.

Mr. F. S. Smythe, who contributes two articles on ski-running to this number (on the opposite page and page 826), is one of the best-known of British mountaineers. On August 6-8 last, we may recall, he accomplished, in company with Professor T. Graham Brown, without guides, a climb that is considered among the greatest ever made in the Alps—the ascent of Mont Blanc by a new route across the great Brenva face and up the steep ice slope to the Col Moore. This historic ascent was illustrated in our issue of August 25. In ski-running, mountain craft is of vital importance, for avoiding avalanches and other dangers in the Alps. The above photographs illustrate various types of snow with special characteristics. No. 1 shows well a combination of powder snow and hard wind-crust that forms a difficult surface for ski-running. No. 2, taken on the Muretto Pass above Maloja, in the Engadine, shows snow blown by the wind into hard and brittle cakes, liable to break away in "wind-slab" avalanches. No. 3 was taken above the Sella Glacier near Pontresina. Wet new snow is not safe until consolidated by frost, and no ski-runner should venture on long steep slopes of

such snow before it has frozen. No. 4, also taken on the Sella Glacier, illustrates glacier conditions in which ski-runners should be roped in case of falling into a crevasse. No. 5 shows good spring snow on the Altenoran Alp above Linthal, on the way to the Clariden Pass. No. 6 was taken at about 9000 ft. above Sils Maria on the Piz Chaputtschin, and No. 7 at Maloja, in the Engadine.

THE WORLD OF WOMEN:



MISS ESNA BOYD, THE AUSTRALIAN TENNIS PLAYER, WHO IS ENGAGED. Was seen at Wimbledon this year and reached the semi-finals of the Women's Doubles, with Miss Akhurst. Engaged to Mr. Angus Robertson, son of Lady Robertson, of Dunfermline. Is the younger daughter of the Hon. J. A. Boyd, of Melbourne.



FEMINISTS IN CONFERENCE: A GROUP AT THE INTERNATIONAL WOMEN'S MEETING AT THE REICHSTAG, IN BERLIN.

Mrs. Margery Corbett Ashby, President of the International Women's Suffrage Alliance and of the Women's National Liberal Federation, was chosen to preside at the international meeting held in the Reichstag in Berlin. In the photograph are (from left to right; seated) Miss Plaminkova, Czechoslovakia; Mrs. Corbett Ashby; Mme. Hoda Charanui, Egypt; and Mme. Germaine Malaterre-Sellier, France; and (standing) Mmes. Adele Schreiber Krieger, Germany; Emilie Gourd, Switzerland; Dorothea von Volson, Germany; Ingeborg Wallin, Sweden; and Rosa Manus, Holland.

A PAGE OF PERSONALITIES.



MISS RUTH ELDER, OF FLYING FAME, AS STAR OF AN AMERICAN FILM. Miss Elder, who attempted a Transatlantic flight but had to descend to the sea, has become a film star. She is here seen in the Paramount picture, "Moran of the Marines." At the end of this, she escapes in an aeroplane from Chinese bandits.



MISS JOAN SPICER, THE ONLY WOMAN IN THE OUT-BOARD MOTOR-BOAT RACE FROM WESTMINSTER TO KEW AND BACK.

Miss Spicer, who is shown at Westminster Pier, had to retire early owing to engine trouble, and was towed from Vauxhall.



BETWEEN THE CABINET AND THE CITY: LORD BIRKENHEAD RESTING AT HIS COUNTRY HOME; WITH LADY BIRKENHEAD. As all the world is aware, Lord Birkenhead has left the Cabinet and is to go into the City. Meanwhile he is having a rest; a rest broken by his outspoken reply to Dean Inge's statement: "Personally, I think that if a man is not content with £5000 a year and the honour of helping to govern the country . . . we had better let him go."



"TO EXECUTE THE OFFICE OF LORD GREAT CHAMBERLAIN OF ENGLAND": VISCOUNT LEWISHAM; AND LADY LEWISHAM. The King had approved the selection of Lord Lewisham to execute the office of Lord Great Chamberlain of England. His Lordship is son-in-law of the late Lord Lincolnshire, whose family share the office with Lords Ancaster and Cholmondeley. He represents his wife and her four sisters.



THE DISTAFF SIDE OF THE WESTERNISATION OF AFGHANISTAN: AFGHAN LADIES IN EUROPEAN DRESS—A PHOTOGRAPH JUST RECEIVED FROM KABUL.

The Europeanisation of Afghanistan proceeds apace, thanks to the recent tour of King Amanullah and his Consort. Her Majesty is at least as modern as her husband, and is keenly interested in the welfare and freedom of her country-women. A photograph of her pigeon-shooting is reproduced on our front page.

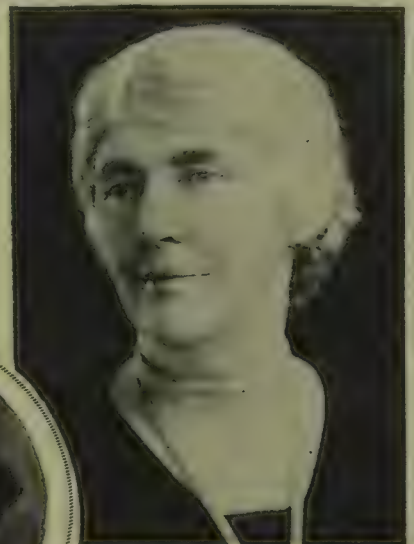


MRS. "AL." SMITH, WIFE OF THE DEMOCRATIC PARTY'S CANDIDATE FOR THE PRESIDENCY OF THE UNITED STATES.



LADY MARGARET LINDSAY. Engaged to Capt. Henry Cyril Harker, 60th Rifles, son of the late Mr. Harry H. Illingworth. Is the eldest daughter of Lord Crawford and Balcarres.

MISS SYLVIA JOCELYN NAIRN. Engaged to Mr. Alfred Duggan, elder son of the Marchioness Curzon of Kedleston, and of the late Mr. Alfred Duggan. Elder daughter of the Rev. Dr. Nairn, of Stubbings.



MRS. HERBERT HOOVER, WIFE OF THE REPUBLICAN PARTY'S CANDIDATE FOR THE PRESIDENCY OF THE UNITED STATES.



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Winter Sports Equipment.

FASHION, LIKE EVERYONE ELSE AT THIS SEASON, FALLS UNDER THE SWAY OF WINTER SPORTS, AND HAS CREATED SMART NEW OUTFITS TO CARRY HER BANNER IN THE FIELDS OF SNOW AND ICE.

knitted in bold designs, and carried out in all the colours of the rainbow.

Skating and ski-ing boots must always be fitted by an expert. They must not be too heavy, in spite of their invincible waterproof capacities, and the fact that they must be large enough to wear with comfort over at least two pairs of socks. Many people who do not like to wear wool next to their skin wear cotton stockings or socks, and then a thick woolly pair with turned-down tops showing over their boots. And when you are actually arrived, never succumb, after a long day's ski-ing, to the obvious temptation of putting your boots to dry on the hot pipes which are found in every bedroom in the mountains, for this will make them crack and shrink very quickly. Leave them to dry naturally, which they will do surprisingly quickly. And, of course, a very essential part of your equipment is a fancy dress, in addition to several evening frocks, for dancing figures as largely as ski-ing in the programme of the winter sports holiday.

Inexpensive Skating Outfits.

As I said above, skating outfits allow far more freedom of choice than the ski-ing costume. There is a large collection of inexpensive woollies suitable for the ice to be found at Gamages, Holborn, E.C. From this firm come the two outfits pictured above. The skirts are of proofed gabardine, obtainable for 31s. 6d. in various colours. The jumper on the left is of blue wool with stripes of yellow, and has a combined scarf and cap to match. The entire set is available for two guineas. The jumper opposite, in a bold design in scarlet and white, costs 29s. 11d., and the cap to match, 6s. 11d. Another attractive set in brushed wool, comprising jumper, cap - scarf, and socks,

can be obtained for 59s. 6d. complete. Then snug little turban caps can be secured for 6s. 11d., and socks to match of oiled yarn for 5s. 6d. the pair. At 29s. 11d. there are any number of high-collared jumpers in gay designs. For lugeing and ski-ing, odd breeches can be obtained for 45s., and Jodhpurs for 52s. 6d. Complete ski-suits of proofed gabardine made with double-breasted coats and long trousers range from £4 9s. 6d. upwards, available in many attractive colours, including aero blue, red, golf green, alpine brown, black, and maroon. A catalogue illustrating many other useful winter sports accessories can be obtained gratis and post free by all who apply mentioning this paper.

Ski-ing Suits of Retniw.

Almost since the first days

when winter sports became a fashion, Burberrys in the Haymarket, S.W., have been well-known authorities on the correct equipment. Each year they design outfits with new improvements. Two of their latest ski-ing suits are pictured here, built of Retniw, their famous waterproof snow-shedding material, which is ideal for this purpose. No less than twenty lovely shades are obtainable, including a clear buttercup yellow, bright blue, and a vivid emerald. One model is fastened with "zipper" fastenings, and the other laced with leather. Coats made with zipper fastenings which undo right the way through are the latest innovation, and save the trouble of putting the coat over the head. Then there are most original jumpers in white wool patterned with winter sports scenes in black or in colour, arranged in the manner of the old conventional Greek-vase designs. Burella is another ideal material for winter sports outfits made by this firm. It is made with a preponderance of wool, and has great weather resistance. There are no less than one hundred and twelve different colourings, in addition to blue and black. A very helpful winter sports catalogue illustrated in colour, and containing actual patterns of these cloths, is issued by this firm, and can be obtained gratis and post free on request.



A practical skating outfit for the mountains with a pleated skirt of proofed gabardine and a woolly jumper and cap-scarf to match. From Gamages, Holborn, E.C.

PHOTOGRAPH BY BASSANO.

The Lure of the Snow.

Dull would she be of soul who could pass by unmoved those thrilling posters of the great winter-sports centres, and the fascinating costumes in the shop windows, standing out so realistically against backgrounds of painted mountains and a never-setting sun! Every year the attraction becomes greater—and fewer resist. Already bookings are heavy at the sports centres until well into February. If you have never been before and feel rather nervous about embarking on such an adventure, remember that there are experts everywhere to help you. Recognised "Initiation Parties" are organised, under the supervision of an experienced host and hostess, who know every detail of the winter sports régime, and act as guides, chaperons, and friends in these exhilarating regions, where to be a novice is quickly remedied, though to act like one is unforgivable.

The matter of equipment is, of course, the first problem to be tackled. However gaily coloured and attractive are the woollies you see everywhere, never wear them for ski-ing. The only correct ski-ing costume is carried out entirely in some proofed material with a smooth, snow-shedding surface. The long trousers, with the ends disappearing into thick turn-over socks and boots, are generally accepted now as being the most practical design; but Jodhpurs or breeches may be worn if preferred. Brilliant colours always show up well against the snow, and though last season the darker shades were smarter, navy blue, black, and nigger, this year once more you will meet vivid emerald, bright blue, and a striking new shade of daffodil yellow. Black still retains its smartness, and looks extremely well with the coat and trousers fitted with gleaming "zip" fasteners and mustard socks and jumper lending vivid splashes of colour.

For skating, your inclination may be allowed to run riot amongst the fluffiest and prettiest woollies you can collect. Pleated skirts of white proofed gabardine always look well, worn with a jumper cap-scarf and gloves en suite,



The latest ski-ing outfits designed by the well-known authorities, Burberrys in the Haymarket, S.W. They are carried out in Retniw, a windproof and snow-shedding material, which gives adequate protection from wet and cold, one completed with long trousers, and the other with Jodhpurs.



A bold design in scarlet and white expresses this gay woolly jumper and cap from Gamages, which is worn with a pleated skating skirt and woolly scarf and gloves.

PHOTOGRAPH BY BASSANO.



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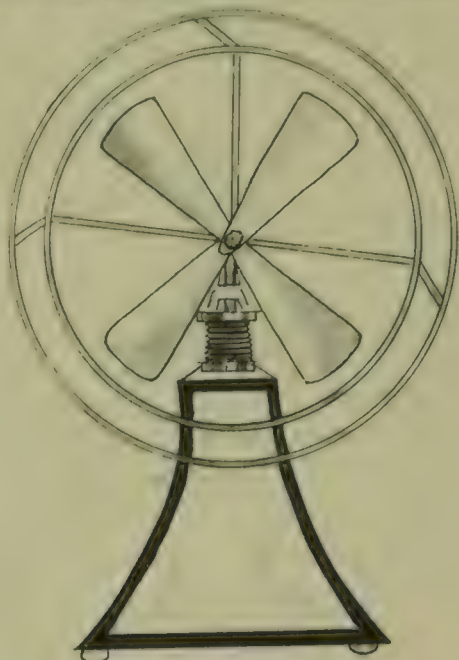
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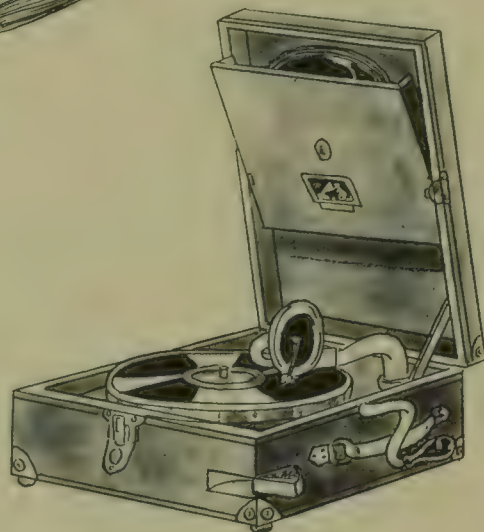
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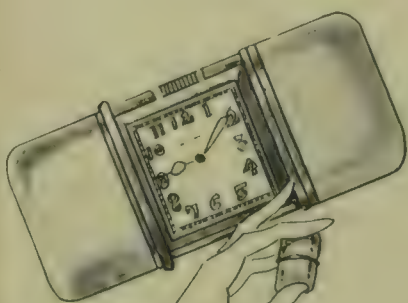
An iceless cocktail shaker: worked with a special freezing mixture, this "Igene" cocktail shaker keeps the contents icy cold for an hour. It is obtainable from Farrow and Jackson's, 8, Haymarket, S.W.



A portable fan worked by paraffin: the "Ky-Ko" fan, from Humphreys and Crook, needs no electricity to create a constant breeze, and will run all night without attention.



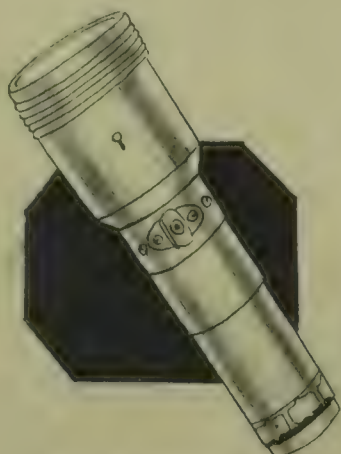
Music wherever you go: a light self-contained H.M.V. gramophone which will withstand excessive heat and hard travel. There is room in the lid to carry six records.



A watch protected from climatic changes: the Hermo watch, with a sliding case which keeps it unaffected by dust, dampness, and heat. From De Trevars, of 197a, Regent Street, W.

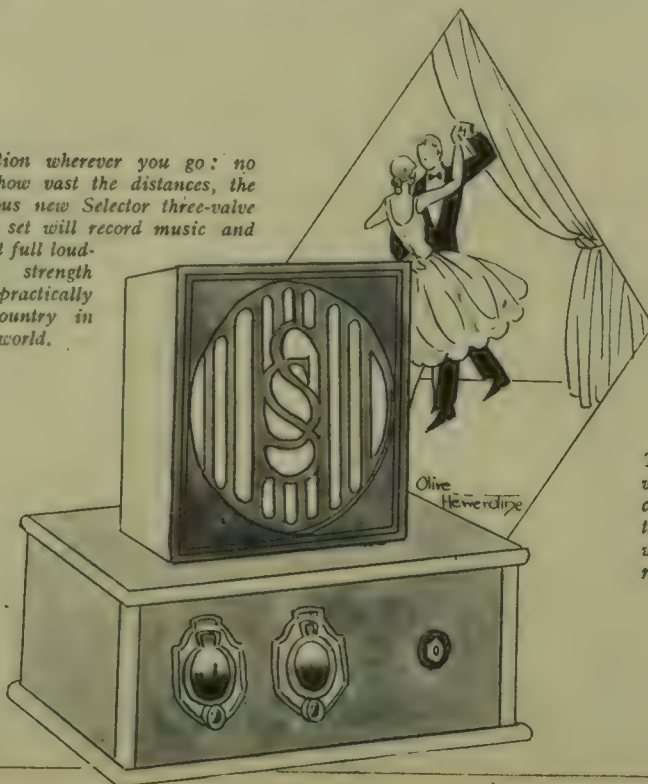


A collapsible wardrobe for trekking: this ingenious affair folds up quite flat, and the mirror can be taken out and set up on a temporary dressing table. From Humphreys and Crook, 3, Haymarket, S.W.

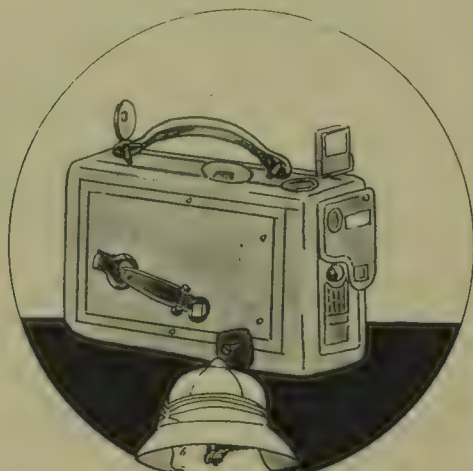


A torch requiring no batteries: this "No-Battery" electric torch is self-generating, and is guaranteed for twelve months. Either a spotlight or floodlight is obtainable.

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THE THRILLS AND DELIGHTS OF SKI-ING.

SKI-ING is perhaps the most difficult sport in the world, but the most delightful form of locomotion known to man. To those going to the winter Alps for the first time I would say: "If it be December, do not stay at less than 5000 feet." Snow

In the matter of clothes, a closely woven material is best, such as gaberdine. Rough tweeds or woollies are useless as an outer covering, for the snow clings to them. Trousers should button up round the ankle, or else a small puttee may be employed. The jacket should be double-breasted, and fasten round the neck. Thick woollen gloves inside light water-proof gloves are best, whilst for head-gear a Norwegian ski-cap or balaclava helmet is usual.

The novice should go somewhere where a railway takes him uphill. Thus he obtains plenty of downhill practice. Wengen, Grindelwald, Pontresina, St. Moritz, Bergün, Engelberg, are all good for such facilities. But the cradle of British skiing is Mürren, and many of the best races are held there, including the Roberts of Kandahar Cup race, the British Ski Championship race, and the Anglo-Swiss race. These centres also provide first-rate skating, lugeing, and bobbing. Ice carnivals, gymkhanas, and ice-hockey matches are frequent.

It is impossible to mention here all the good winter sport centres. Maloja is coming into its own as one of the best in the Engadine. Andermatt is a fine starting-point for glacier tours; but for the beauty and interest of its expeditions, Davos is unrivalled. In Tirol, St. Anton is the finest centre, with Kitzbuhel almost equally

good; whilst, in South Tirol, Cortina d'Ampezzo is Italy's best-known resort. Apart from the actual technique of skiing, the novice should accustom himself to the varying conditions of the mountains. Avalanche accidents are due solely to ignorance of elementary mountain craft. All ski-runners should join the Ski Club of Great Britain, and pass its tests. The winter dangers of the Alps are all avoidable.

No one should fail to study weather reports. If the oncoming of a blizzard or the warm föhn wind is indicated, a tour difficult or dangerous under these

conditions should be abandoned. Do not traverse a slope which is corniced above. Do not venture into a steep, narrow valley after a heavy snowfall. Such valleys are the home of the powder-snow avalanche (*staub lawine*). But undoubtedly the most subtle trap is the wind slab (*wind brell*) avalanche. Always be on the look-out for it after a blizzard or a strong wind. It is formed by drifted snow accumulating on the lee side of a ridge or hollow into a great cake or slab, which splits away without warning into a mass of great blocks.

If a doubtful slope must be traversed, each member of the party should be roped and spaced 50 yards from his neighbour. The ski-runner unlucky enough to be caught by an avalanche should try and rid himself of his ski and adopt a swimming motion while lying on his back. Most important of all, keep hold of one ski stick and hold it aloft, thus indicating your position to those searching for you.

Take plenty of emergency food and clothing on a long tour, and, if benighted, dig a hole in the snow and cover it up with skis, spare rucksacks, etc.



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often falls late, and last season many resorts of 4000 ft. or less were snowless until mid-January. But two winters of poor snow conditions seldom come together.

When buying ski, take an expert with you. He will talk of grain, length, balance, and weight with the learnedness of a Jack Hobbs choosing a new bat, but he will probably select a good pair. Boots and bindings are equally important. The former must be large enough to take two pairs of heavy goat's-hair socks. As regards bindings, the mere expression of opinion on any type is sufficient to start an expert talking for some hours, but Huitfeldt and B.B. are both sound bindings.



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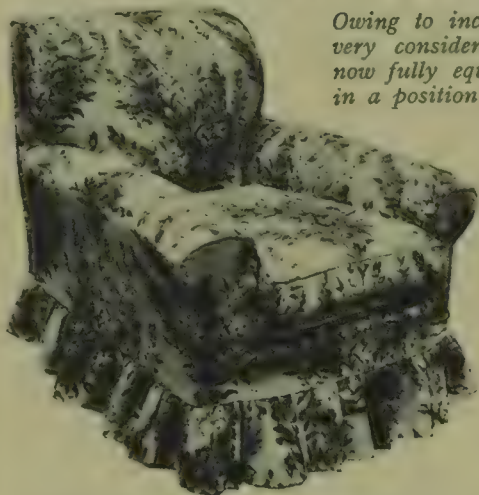
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THE CHRONICLE OF THE CAR.

ON TYRE-SIZES.

AT the moment of writing these notes, there is a tyre-war in active progress. Firms of British, French, and American origin, with factories in each other's countries, so to speak, are reducing prices to levels which are, in the eyes of the long-suffering, overtaxed, harassed owner-driver, almost reasonable. I think it is pretty well true to say that tyres are cheaper to-day than they have ever been before.

War by Sizes.

All this is to the good, not only for the aforesaid suffering buyer, but also for the tyre-makers.

The cheaper he helps to make motoring, the more cars will be made, sold, and fitted with tyres, and the richer he will become. Yet there is an aspect of this same tyre war which requires careful attention by the inexperienced in such competitions. War is not waged only by price, but by other and far subtler means. There is the campaign of sizes, for example. The newcomer should be on the look-out for the battle of the sizes, or he will find that he has become cannon-fodder, as it were. Here is a case I know of, for example. The car-wheels take a certain diameter and section of tyre, which was very common last year, and perhaps the year before. At any rate, large numbers of the new cars of late 1927 wore these sizes. The owner has now come to the point where trouble with tyres has ceased to be occasional, and has become a habit. If he is to drive in peace for the next six months, he must put his reluctant hand into his pocket and buy some more.

"Standardisation."

But his common size is no longer made. Another of different measurements is sold in place

of it. He is assured that the result will be the same, but there is a difference of over 25 per cent. in the section. There is, apparently, no reason for this change-over, whether the tyres are actually of a slightly different size or whether they are called by a different name. A little diffident of this modification, he inquired of another manufacturer. He said that a totally different set of dimensions was what was needed (except rim size), a diameter at the very least an inch greater, and a section 125 per cent. fatter. The tyres arrived, and, as there were only two of them, the appearance of the unfortunate car was ridiculous. Careful measurement soon showed

that (a) the gearing of the car would be so raised above the normal as to spoil her performance; (b) he would have to carry two sorts of spares, unless all five wheels were shod with the same tyres.

I am assured by at least one manufacturer that the sole object of this maddening state of affairs is to "standardise." It may be so, and in any case it is a laudable aim. It is perhaps my friend's singular misfortune that he should need new tyres in the very midst of the struggle for standardisation, and that his size of tyre, standardised on some thousands of cars, I should imagine, becomes obsolete in favour of something new. Yet I give his experience for the benefit of those who may be in a position to profit by it.

THE 27-H.P. AUBURN.

The latest American straight-eight I have had out on the roads is the Auburn Model 88. This is rated at 27-h.p. for taxation purposes, the brake-horse-power claimed being 88 at 3200 revolutions. The bore and stroke of the engine are 73 by 120. It is a typical American engine of the modern kind from one end to the other, and shows evidence of considerable care for accessibility.

Some Good Points.

The usual side-by-side valves have removable stem-guides. Ignition is by Delco-Remy coil ignition, with semi-automatic advance control, and is fitted with a lock switch of a rather unusual type. The engine oil is pumped through a special filter, in addition to the orthodox one, known as the "purolator." The usual three-speed centrally controlled gear-box conveys the power through a dry-plate clutch to the back axle, which has a gear ratio of 4.7 to 1. The brakes are internal expanding hydraulic Lockheed, with an emergency hand-lever brake of the usual type. A good point is that the chassis is lubricated on the one-shot system.

Attractive Bodywork.

The car I tried was fitted with bodywork known as the "Phaeton," a quite unusual type for American cars. It is a genuine "all-weather" looking like a much lightened edition of the old cabriolet of years ago. The flexible fabric which covers the folding hood is not black, but a rather pleasing grey, which gives this very large car an excellent appearance. When the hood and side windows are down, the car is practically indistinguishable from an ordinary open tourer.

Steady Steering.

Swift and effortless acceleration is the principal feature of this American car. The agents, Messrs. Malcolm Campbell, Ltd., claim a maximum speed of 75 miles per hour. I had no opportunity of verifying this, but I very quickly discovered that you could get this engine up to a mile a minute in a remarkably short space of time. Driving through traffic was a delightful experience, the steering and brakes being, in their several ways, as good as the acceleration. The steering is of a special type known as the Ross self-correcting, and I must admit at once that its action is superior to that of a good number of the newest cars I have tried lately. I found none of that very disconcerting "shimmy" some fat-tired cars are prone to display at much over 60 miles an hour. The phaeton costs £735, and the Weymann saloon £895.

JOHN PRIOLEAU.

THE WORLD OF THE THEATRE. — (Contd. from Page 824.)

all too rare in the World of the Theatre—who are willing to learn and profit from the bitterness of their own mistakes. No one who reads these pages can fail to recognise the true sportsman in Mr. de Courville's readiness to "cut his losses" and begin again. He has the outstanding quality of being a good loser, full of indomitable pluck and determination.

The most interesting part of the book is that which tells the story of his partnership with Sir Edward Moss in the gradual transformation of the London Hippodrome—at that time a losing concern known as the "Moss-Oleum"—into its present successful condition. It was here that his extraordinary ability—amounting really to genius—for gauging who and what will attract the public was first given a chance. The names of Leoncavallo, Mascagni, Shirley Kellogg, Ethel Levey, and Violet Loraine are but a few of those that glitter in these absorbing pages as newcomers to the English theatre.

On the commercial side of theatrical enterprise Mr. de Courville has a good deal to say that is both cogent and illuminating. "To-day entertainment is a business, strictly a business, and a colossal one. The man who amuses you most and makes you pay the least money is the man who is going to achieve success in it." Altogether, "I Tell You" provides food for a good deal of thought, in the preparation of which Mr. de Courville's perspicacity and experience do much to make it a palatable dish.



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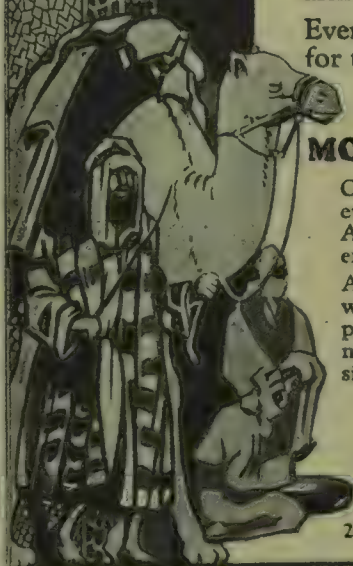
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ELECTRIC HEATING.

By PROTONIUS.

THE entire science of electric heating rests upon the fact that electricity, in flowing through a wire, meets with resistance, and, in overcoming resistance, produces heat. In the copper wires used for electric "flex," the amount of heat generated is relatively small, but in the case of cables buried underground it becomes a factor which the electrical engineer has to consider seriously, because there is no free escape for the heat. An electric heating appliance is, in its simplest aspect, merely a portion of an electric circuit made of wire with a very high resistance, so that what is waste in the ordinary electric cable becomes the thing desired in the appliance. This phenomenon was known in the earliest days of the electrical industry, and attempts were made to utilise in the direction of electric kettles, saucepans, and other pieces of apparatus, but they did not represent anything immediately practical.

Just as the electric lamp as we know it to-day took its rise from the discovery of tungsten wire, so the electric heater dates from the evolution of certain alloys of nickel and chromium. Their peculiarity was that they combined great mechanical strength, high electrical resistance, and a power of resisting decay from atmospheric and other causes even when "run" at something approaching white heat in the open air. No longer was it necessary to bury the element in enamel or any other protective covering. As the wires could be drawn to any desired degree of fineness and wound in any desired form, the electrical engineer found himself in possession of a flexible instrument adapted to every problem in heating or cooking.

From this flexibility there has been evolved an almost bewildering variety of electric fires. The first to use the open wire element were "convectors" in which the wires were run at a comparatively low temperature, and heated the air by direct contact, causing warm "convection" currents to be set up. Later, when it was proved possible to use higher temperatures, the open, glowing electric fire made its appearance, and electric heating definitely entered upon its popular career.

In this fire the heating element is generally a spiral of wire wound in zig-zag shape on a fire-clay "former." All sorts of arrangements are in vogue, but



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in most cases a fire consists of a number of complete elements placed one above the other and connected with switches so that one or more elements may be turned on as required. The heat produced is partly radiant and partly convective; some designers favour a larger proportion of the one, and some the other; but, in the majority of instances, a working compromise is effected between the need of warming the air directly by convection, and the—often more insistent—need for associating warmth with a bright glow. Here it may be useful to observe that the feeling of comfort induced by a fire is partly psychological. A moderately warm room with a bright fire conveys a greater sense of well-being than a hotter room with no visible source of heat. This fact has more than a little to do with the attitude of many people towards central heating systems. Warmth is associated with a visible glow, which gives a definite and pleasurable stimulus to the nervous system.

One type of electric fire brings us back to the old electric radiator principle, but in a much improved form. By placing a closely wound heating element in the focus of a polished metal bowl, one can project the rays in a beam of pure radiant heat. Anyone sitting in the path of the beam feels warm, although the surrounding air may be cold. Such a bowl fire has the advantage of using a comparatively small amount of electricity, and therefore of being adapted to use on the ordinary lighting circuits. There are, however, obvious limitations to its usefulness as a fire. It is a strictly one-person appliance, and finds its most appropriate field where one desires merely a local and temporary source of radiant heat—as, say, when one is dressing or bathing.

Many of the later types of electric fire combine a radiant reflector effect with direct heating. The element is wound on a rod fixed in front of a large hood-shaped reflector, which throws the rays in a wide, horizontal beam, much more diffused than the concentrated beam of the bowl fire. There is endless variety in these forms, and it is correct to say that, whatever the heating effect or the æsthetic effect desired, an electric fire is available to meet it.

An interesting return has also taken place to the old convector type of electric heater—again in a much improved form. Electric heaters are now made closely similar in outward appearance to hot-water "radiators." They need not, however, contain any water, as the elements are arranged to raise the metal to a uniform heat. In no case is any water-pipe system required; each

[Continued on page 842.]

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MARINE CARAVANNING.—VI.

THE OUTBOARD-ENGINEED MOTOR-CRUISER.

THOUGH outboard engines in small craft have been used very extensively in America for several years, the demand for them in this country has not been great until the past summer. Owing to the remarkable speeds attained by craft fitted with them, they have caught the public fancy, and have been sold in large quantities for racing purposes. Racing is essential as a means to "improve the breed," but so far it has done little for the large section of the public that wants the very cheap motor-cruiser in which to spend a holiday.

I have searched in many quarters for a photograph of a standard outboard motor-cruiser costing about £125, but, apart from a few boats specially built for private owners, I have found nothing, so I have obtained permission to publish the line drawing of a boat which Messrs. Walter D. Fair, of Hampton Wick, intend to put on the market next spring at somewhere about £135 complete. It will be seen that the engine is enclosed in a trunk and well protected from the wet. This should also result in no noise from the engine. The accommodation is ingenious, in that it is rapidly converted from day into night use; whilst a small locker is fitted forward in which to stow stores, and so on. A decked-in vessel cannot be expected for this price; but with the canopy and all-weather screens, it looks as though a wet English summer could be defied.

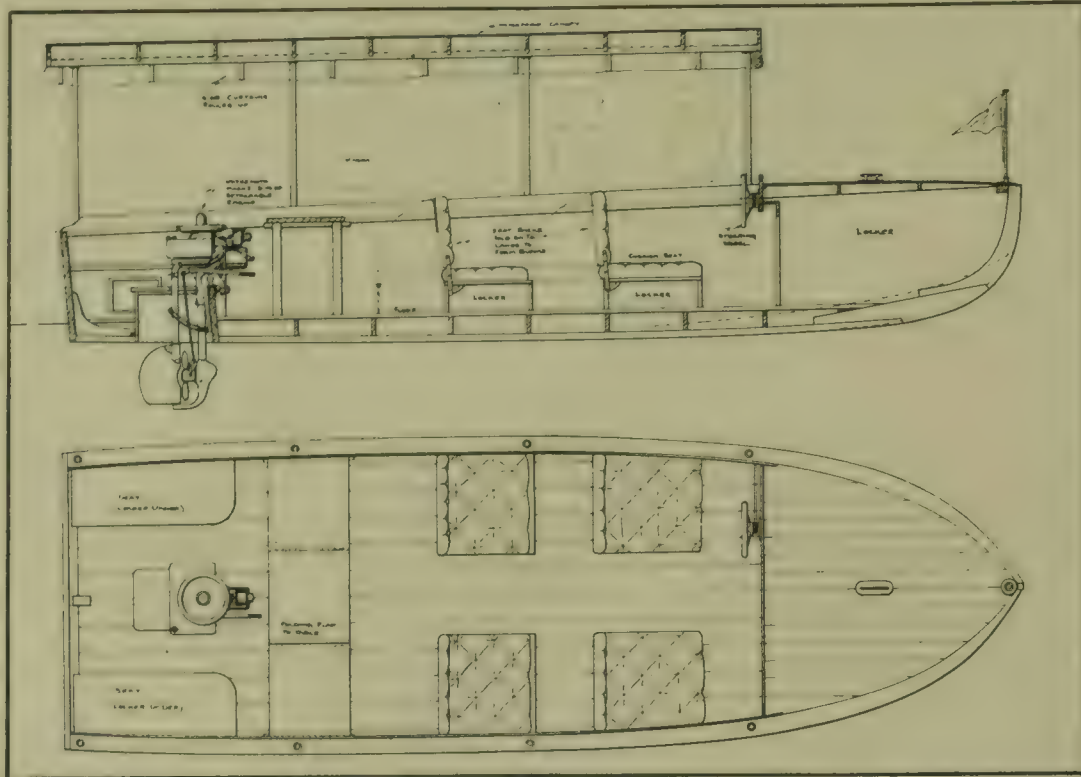
Boats of this sort should be varnished both inside and out, rather than painted, because, unlike the larger motor-cruisers, they are often kept out of water when not in use, and the operation of pulling them ashore very soon makes paint look shabby. Varnish, on the other hand, always looks well, pro-

inferior varnish laid on badly will very soon turn dull, and look blue when it is wetted; whilst a varnish which is suitable for the inside of a vessel will not be satisfactory for the outside. I advise the novice, therefore, to deal direct with a well-known firm of varnish manufacturers and obtain their advice,

rather than rely on the local carpenter's opinion. Good varnish is not cheap; and costs about 25s. per gallon, but an inferior quality is far more expensive in the long run.

For lighting and cooking purposes, as in all the very small motor-cruisers, I pin my faith to dissolved acetylene; but in this case I prefer the small portable type of lamp which, with a little ingenuity, could be made to boil a kettle. High speed must not be expected from a vessel of this sort; so, unless she is fitted with sails, cruising should be restricted to sheltered waters where strong tides are absent. This appears to cut down the sphere of operations; but it will soon be found that, owing to the ease with which the boat can be transported, by trailer, overland, there are more than sufficient cruising grounds to last a lifetime.

I am very keen on this outboard motor-cruiser, because it throws open the joys of Marine Caravanning to those who live inland. The "caravan" can be loaded up at home; and, if a night has to be spent on the road, the boat affords sleeping accommodation the same as when she is afloat. What could be more delightful than a trip, say, from London to Scotland with such an outfit, with a cruise en route on any waterways encountered?—G. HAMPDEN.



AN OUTBOARD MOTOR-CRUISER SUITABLE FOR SHELTERED WATERS, BUT EASILY TRANSPORTABLE: AN 18-FT. 6-IN. BY 6-FT. CRUISING LAUNCH, FITTED WITH A 4-H.P. "WATERMOTA" DETACHABLE ENGINE—SHOWN IN PLAN AND SECTION.

The above is the boat which, as noted in the article herewith, is to be brought out next spring, at about £135, by Messrs. Walter D. Fair and Co., Pembroke Engineering Works, Hampton Wick.

vided a couple of coats of a good quality are given yearly. Few people realise how important it is to use good varnish, or that varnish is like wine, in that age improves it, if it was good to start with.

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Nov. 1924, 1925

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much pleasure in stating
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Drake & Gorham's work
in every branch of Elec-
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highest order—and if he
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would most certainly
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GREATEST pains to satisfy all my
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too highly of all your workmen, who
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Believe me
Yours faithfully
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best.

Continued from Page 838.

electric "radiator" is self-contained, and under individual control. Nevertheless a building equipped with such low-temperature electric heaters can be warmed in precisely the same way as with central heating. As the heaters depend for their action on the production of moderate heat from large surfaces, they should be left on continuously, being switched up or down in the mornings or at other times, according to the general weather conditions. In some cases electric supply authorities facilitate this plan by granting a specially low rate for current used during the night. Another development of low-temperature electric heating is the use of pipe-shaped heaters under window-ledges, doorways, and other places where draughts are likely to originate.

While electric heating itself is thus adaptable to a wide range of conditions, the ordinary electric fire itself is remarkably flexible. Part of the charm of our climate lies in its variability within—as a rule—temperate limits. Rarely do we have the long spells of intense cold which would justify a continuous source of heat in every room in the average home. Many rooms are occupied only for a short time in the day, and the labour and expense of a coal fire are so great that the non-electric household generally "goes without" under such conditions. Further, during spring, autumn, and the milder winter seasons, it is only at certain times of the day that we feel a real need for artificial warmth. The virtue of the electric fire is that it can follow the zig-zags of the British climate. An electric fire switched full on is equal to any Arctic emergency which may overtake us, and the facility of switching down to partial heat enables us to maintain comfort and economic current after the temperature of the room has been raised.

With so flexible and so adaptable a source of heat as the "hot electric wire," it is not surprising that electric heating has made its way in very varied directions. Surgeons use it for cauterising. Photographers use it, in the form of a small "immersion" heater, for warming the fluid in developing baths. Printers use it for warming the rollers of their presses. Metal-workers use it for heating enamelling ovens. Wherever a particular degree of heat has to be applied in any position—and particularly in any position where flames, fumes, or flues are not desirable—electric heating admirably meets the case.



ABOLISHING THE HOT-WATER BOTTLE: PLACING A THERMEGA ELECTRIC BLANKET IN A BED TO WARM THE SHEETS.

The major uses of electric heat in the house lie in room-heating and in cooking, but there are others of much interest and some importance. Bed-warming is a problem for which non-electric methods do not offer a perfect solution. The use of hot water is a distinct advance upon the old warming-pan; nevertheless it has its drawbacks. No hot water is involved in the electric way. One can employ either an electric "bottle," in which enough heat can be stored for several hours' use by switching on current for ten or fifteen minutes. Another form is the flexible electric heating pad, in which the heating element, taking a very small amount of current, is woven inside protective coverings, and the current is allowed to remain on while the pad is in use.

The latest development of this local electric heating system is to fit an entire blanket with electric heating wire. In this case it would be more correct to say electric "warming" wire, since the electric blanket never gets above the comfortable temperature of about 120° Fahrenheit. It is designed to get uniformly cosy. The wires, which are covered by material both above and below, run in parallel lines about three inches apart. This arrangement not only makes for uniform warming, but for complete safety.

When the blanket is used as an ordinary bed-warmer, it need only be switched on an hour before bedtime; thereafter it can be switched off. When used thus, at the ordinary rates for electric lighting, the cost is only about one farthing. The all-warm electric blanket has, however, obvious uses as a bed-airer and also in times of sickness. The patient can either lie on the blanket, or under it, or wrapped up inside it. In any event, the blanket supplies just that degree of warmth which ensures comfortable sleep or is needed to sustain the patient in periods of weakness such as occur after an operation. The extraordinary effect of a small degree of electric heat properly supplied is illustrated by the electrically heated gloves and socks which airmen use. These accessories are "wired" with electric heating elements which take a trifling amount of current, yet they suffice to maintain a healthy circulation even in extreme cold.

An appliance which is something of a novelty is the electric trouser-press. The efficiency of tailor pressing as distinct from ordinary pressing lies largely in the application of heat. In the electric press mechanical action is assisted by a moderate amount of uniformly applied heat which fixes the crease in a manner which no amount of mechanical pressure can equal.

EXCITING GAMES OF CHANCE



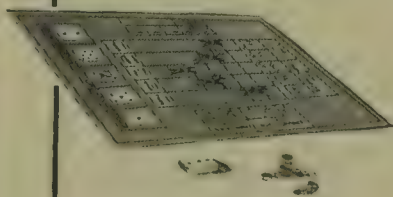
SANDOWN. Round the circumference of a revolving disc are 37 equal divisions, one of which is in favour of the banker. The chances of the other horses are therefore calculated as if there were only 36 divisions.

Pocket size Wood Case with mahogany wheel 4 ins. diameter, 11/6. Pocket size Wood Case with metal disc 3 1/2 ins. diameter, nickel capstan. Double cloth with odds and counters, 29/-. Medium size with counters, nickel fittings, 8 1/2 in. wheel. In cloth-covered box with tray, 52/6.

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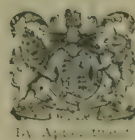
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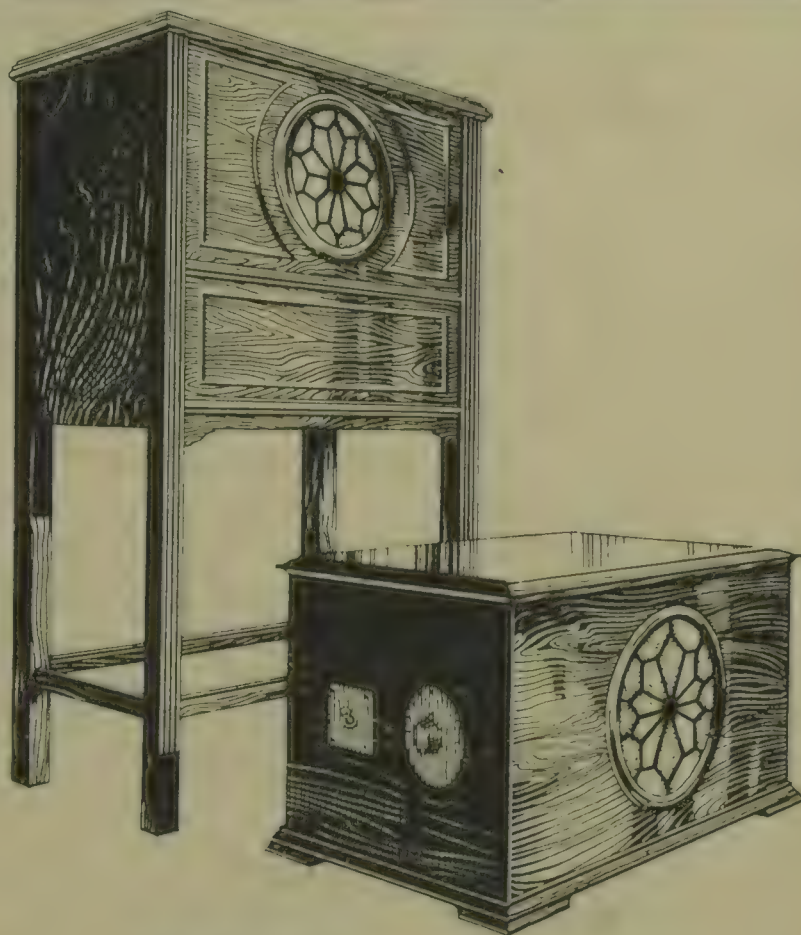


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R.K. SPEAKERS

CARD-SHARPERS AND GAMBLING SWINDLES.

(Continued from Page 802.)

cards are highly polished, and if a tiny mark be made at the edge with a pointed stick steeped in water, and allowed to dry, the polish is reduced at that spot, although the mark is invisible. Only the practised sharper can discover the change by the feel of the card, because he knows exactly where it should be. Superhuman swiftness, extraordinary adaptability, nerves of steel, fingers as sensitive as the tongue, and the eyes of a lynx—those are the qualities necessary to make a successful *Grec*. This type of criminal is nearly always an international, speaking many tongues fluently, with a profound knowledge of the great European cities. By devious routes he obtains admission to those places where gambling on a large scale is practised. He does not always work alone. He has attractive women as helpers, and employs men who lack his superlative powers, but who have been trained instantly to co-operate in an emergency, or to encourage the victims to play and to increase their stakes.

The *Grec* has easily accessible but invisible and cunningly contrived pockets, in which he carries spare packs, prepared cards, or complete sets arranged for special games. But he does not depend on these helps alone. He is skilled to take instant advantage of natural factors which may render him material assistance. Mirrors, for instance, are invaluable to his keen sight. He plays warily until it is his turn to shuffle and deal. If he has been unable to substitute his own cards for those being used, he frequently places a polished silver or gold cigarette-case beside him. The flicker of the passing cards is reflected in this, and a trained memory makes it possible for the *Grec* to visualise in his brain every player's hand. Needless to say, he is a master at sleight-of-hand. We have all seen the music-hall conjurer palm, slip between his fingers, and keep hidden five or six cards. Such tricks are child's play to the *Grec*. One of his usual methods, when he wishes to retain a certain card or series of cards, is to grip them one by one with specially developed muscles on thumb, palm, and finger-ridges. Whilst apparently dealing normally, although with lightning speed, he is in reality passing only those cards which fit in with his system of play. If he needs cards from his secret pockets he drops his

pince-nez, overturns a glass of wine, or gives a signal to a confederate who creates a diversion. It is the age-old system of the conjurer applied to cheating. Then there are the various methods for compelling a player to cut at a certain spot. A flip of those supple white fingers, a card is bent to form a bridge—concave or convex—and nine times out of ten, since the pack separates more easily there, the victim cuts at the desired spot. All this probably seems laboured and crude, because it is impossible to convey an adequate image of the incredible adroitness, the magnetic plausibility, and the perfect control of the game which the cheat has acquired from long practice. It is this mastery of every motion, however, which betrays him to the watching detective.

A very clever police officer, head of the department at the Paris Sûreté which deals only with the detection of card-sharpers, realised when he accepted the task of cleansing the clubs and casinos that this could best be done by meeting them on their own ground. Schooled by a *Grec* who had become an informer, he practised diligently until he, too, had mastered most of the tricks of the trade. It was not a difficult matter, when he discovered that one of the fraternity was busy among the players, to single him out and to determine the system being used. Thereupon, he simply turned the tables on the cheat—either by nullifying all his moves, or by cleverly displacing the cards so that he became the winner. Generally, after a short time, the dishonest gambler would retire from the game and contrive to signal to the detective to do likewise. Convinced that he was dealing with a stupid or treacherous colleague, he would then draw him apart and reproach him with queering his game or offer to go into partnership for the evening. The officer always proposed a quiet walk to talk things over—a walk which ended, for the cheat, at the nearest police station, where his guilt became undeniable as pack after pack was fished from hidden slits and pockets. Afterwards, the money the detective had won by his own cheating was sent back to the club or casino and returned to the astonished gamblers.

Lower down on the ladder of successful cheating are the railway card-sharpers. Although many of these were once assiduous frequenters of the casinos, a series of bad exposures generally caused them finally to be marked down, until they could no longer hope to pass unnoticed, even though disguised. The big

liners were formerly a fruitful source of income to professional gamblers, but now every big ship has one or more detectives on board for the protection of its passengers, and the work has become too dangerous. Visitors to Continental cities would do well to beware of the self-styled guides, such as those who pester all foreigners passing near the Opera and the Grand Hotel in Paris. Most of them are touts for clandestine gambling dens, where the unwary stranger will win for a time, but that time is woefully short. He is generally allowed to retain only his life and his clothes.

An example of the reward of business foresight and courage in lean times is found in the announcement that the Sheffield steel firm of James Neill and Co., Ltd., are extending their factory at a time when many Sheffield firms are bewailing their meagre order-book. Messrs. Neill are an old-established firm of high-grade crucible steel manufacturers, who have developed the manufacture of "Eclipse" hack-saw blades and "Eclipse" safety-razor blades as subsidiaries of their first activities. These two rapidly growing subsidiary lines are making excellent progress and have literally "cut a way through" to good business—so much so that Messrs. Neill's extensive works cannot cope with the demand, and new wings have had to be added.

Messrs. Crossley Motors, Ltd., inform us that a letter published in the correspondence columns of a well-known motoring journal appears to have given rise to an absolutely unfounded rumour that they are purchasing American engines for use in Crossley cars. If it had not been for the fact that during the Olympia Show a number of people mentioned it to members of the Crossley staff, the rumour would have been considered too ridiculous even to have been contradicted, but since then one or two Crossley owners and prospective owners have written to the company on the subject, and it is felt that an emphatic denial is now necessary. Crossley cars are British throughout. They are manufactured in the Crossley works at Gorton, Manchester, by British labour, and there is no thought of utilising any foreign components. There has never been any suggestion that this might be done, and the Crossley will continue to be British throughout, as it always has been.

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CENTRAL (centre of town). Hotels-Pension: Princess, Gay, Celine Rose, Londres, Richelieu, California, Florida Cyrnos, Alhambra.

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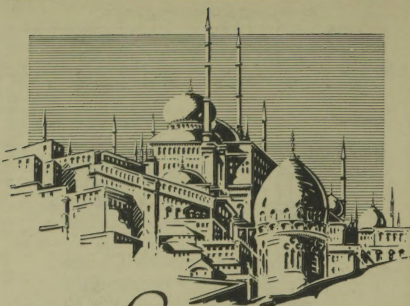
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EGYPT

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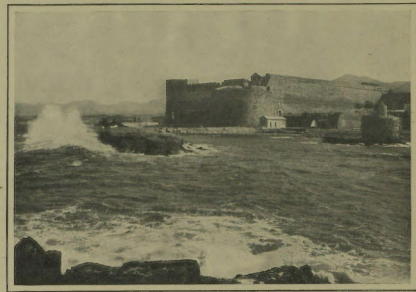
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WHERE APHRODITE ONCE HELD SWAY.

By MAXWELL FRASER, Editor, "Magazine of Travel."

THE ancient Greek gods and goddesses had such a keen perception of the amenities of life that even to-day the traveller will do well to follow in their footsteps! It was not for nothing that Aphrodite, the foam-born goddess, rose from the sea near Cyprus: she knew that nowhere else could she find such beauty in which to set her temple—such verdant forests and stately, snow-capped mountains; such serene skies and calm blue seas; above all, such a wealth of lovely, fragrant flowers. Little is left of her shrine. To-day, other thoughts press so strongly on the visitor that the memory of the goddess is almost effaced. Who, at Limassol, could give a thought to anyone but Richard Cœur-de-Lion and his lovely bride? And at Famagusta the fate of



A PICTURESQUE SURVIVAL OF RICHARD CŒUR-DE-LION'S PERIOD IN CYPRUS: THE OLD TWELFTH-CENTURY CASTLE OF KYRENIA, ASSOCIATED WITH LEGENDS OF A FORT FOUNDED BY THE HOMERIC HERO, ACHILLES.

Photograph by J. P. Fawcett.

the hapless Desdemona overshadows even the far more tragic and heroic end of Marcantonio Bragadino.

When it is remembered that Cyprus only has an area of 3584 square miles, the richness of its history, mythology, and folklore seems almost incredible. Some of the darkest scenes in its history have been staged at Famagusta. The siege by which the Turks wrested it from the Venetians was stained by revolting acts of treachery and cruelty perpetrated by Mustafa Moslem. The fine

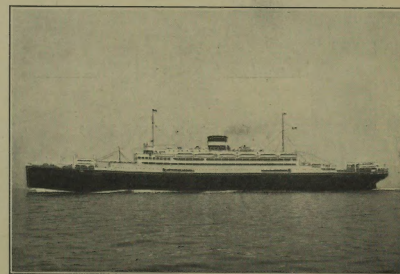
courage of the Venetian Commander Bragadino and his matchless fortitude in adversity shine out all the more brightly by contrast. For three centuries Famagusta knew no Christian visitor unless he were a slave, until in 1878 the British assumed control. Under their able administration the old, bad days have vanished; the roads have altered from rock-strewn mountain tracks to smooth highways; the wonderful relics of the Middle Ages have been preserved; and the condition of the islanders has changed from that of sullen, half-starved serfs to prosperity and contentment.

The new Famagusta is of the East—an Arab city of low, flat-roofed houses of a blinding whiteness only relieved by the occasional green of fig-trees or sycamores. The stupendous walls and bastions of old Famagusta are deserted, and wild jonquils, gladioli, and anemones grow where the soldiers of Venice once trod. Its Gothic cathedral, which witnessed the crowning of Lusignan monarchs, is decked with conflowers and marigolds, but, even in decay, is an object of arresting beauty, though the minaret, which was superimposed on the Gothic structure by the Turks when they converted it to their own religious uses, is a curious feature. Northwards from Famagusta stretches a rolling, sandy plain on which stood the great city of Salamis, destroyed by earthquakes over a thousand years ago. Irregular mounds mark the line of its great walls. Tall, yellow-flowered weeds grow among its shattered colonnades, and the choked harbour is silent and deserted.

Nicosia, the capital of Cyprus, lies inland. It is the seat of the Metropolitan of Cyprus, a very privileged person, who to this day practises his right to wear a cope of imperial purple, carry a sceptre instead of a crozier, and sign his name in red ink—privileges granted in A.D. 471 by the Byzantine Emperor Zeno, in gratitude for the manuscript of the Gospel according to St. Matthew, presented to him by the Metropolitan, who found the sacred document on the body of St. Barnabas in a grotto at Salamis. From Nicosia the road runs through a pass in the hills to Kyrenia, protected by its ancient fort, the foundation of which legend attributes to the hero Achilles, though the present building is not earlier than the twelfth century. Many lovely views greet the traveller on the way to Kyrenia, but the loveliest view in Cyprus—some say in the world—is that from the cloisters of Bella Pais, the splendid ruin of a Benedictine monastery. The sober gray of the olive groves sloping to the sea is brightened by green woods and cornfields. All around are great cliffs, crowned with cypress trees, the slender black shafts of which stand out sharply against the sky, intensifying its tranquil blue, and far across the shimmering blue sea rise the graceful, snow-clad mountain peaks of Asia Minor.

Even as Bella Pais smiles across the pass from its hillside bower of trees, the darker splendour of St. Hilarion's Castle is silhouetted against the sky on the eastward side of the road. These spectacular ruins, perched on an almost inaccessible cliff over two thousand feet above the sea, would seem more suitable for an eagle's eyrie than a human dwelling. Yet the place yielded to Richard Cœur-de-Lion in 1191. Geoffrey de Vinsauf records that Richard's honeymoon was spent there, though other chroniclers maintain it was spent at Colossi, on the borders of the wild and picturesque mountain region of which Mount Troodos is now the principal resort. The worship of Aphrodite extended to other lands than Cyprus; but, widespread as her worship was, of one thing you may always be sure—wherever a temple in her honour has stood, there beauty lies.

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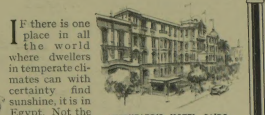
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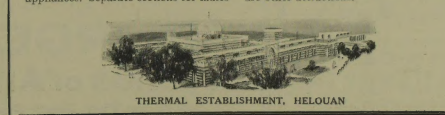
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To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, Inveresk House, 346, Strand, W.C.2.

ANSWERS TO CORRESPONDENTS.

A GLEAVE (Gisborne, N.Z.).—Problem No. 3998, a very fine three-mover, was unfortunately diagrammed with a White Rook on K2, instead of a Black one (K7). This was corrected by my predecessor in the issue of April 2, and the solution was given on April 16. I do not repeat the key-move, as the problem-lovers in your club will find it well worth re-examination.

J V AGNEW (Whaiphill).—Mr. Cooke's problem is not cooked. Since we have been responsible for the I.L.N. column no problem has been published with more—or less—than one key. If you read our comment which accompanied the solution you might have suspected that KKt2 was one of the near tries with a single defence to which we referred. 1. QKt 2, P×P, and White must cover the flight-square d4; with the K on f3 he can play K×P, after your key-move d4 is out of reach.

CORRECT SOLUTIONS OF PROBLEM No. 4035 from J W Smedley (Brooklyn), Charles H. Battey (Providence, R.I.), J M K Lupton (Richmond), A Edmeston (Llandudno), and J S Almeida (Bombay); of No. 4036 from E J Gibbs (London), John Hannan (Newburgh N.Y.), A Edmeston (Llandudno), J W Smedley (Brooklyn), and R B Cooke (Portland, Me.); and of No. 4037 from P Barber, C Stainer, M Heath, P Levine (London), P J Wood (Wakefield), A Edmeston (Llandudno), and L W Cafferata (Newark).

CORRECT SOLUTIONS OF GAME PROBLEM XI. from David Hamblen (Newton, Mass.), F N (Vigo), and R B Cooke (Portland, Me.); and of No. XII. from W H Winter (Alton), 100%, and T G Collings (Manchester), 60%. It is astonishing how many strong solvers have sent BR4 as a key-move to No. 4036, overlooking the subtle defence 1. — QKt4!

SOLUTION OF GAME PROBLEM No. XI.

[6k1; p5p1; 5p2; 2P2Q2; 3P52p; 3PbKtP; 7P; 6q1.]

Yates, our British champion, was Black, and he had Nimzowitch pinned down on the sword as Roderick Dhu once held Fitz-James, but—

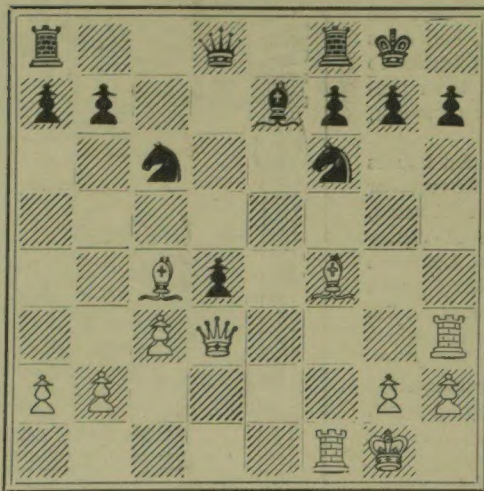
"While the dagger gleamed on high,
Reeled soul and sense, reeled brain and eye,"

and—alas!—he missed 41. — QB8ch; 42. KKt4, QK7ch; 43. K×P, PKt4ch; 44. KKt3, BB5ch!

If the White Q interposes at move 43, PB4ch. Alas! and again alas!

GAME PROBLEM No. XIII.

BLACK (13 pieces).



WHITE (11 pieces).

In Forsyth Notation: r2q1rk1; pp2bppp; 2s2s2; 8; 2Bp1B2; 2PQ3R; PP4PP; 5RK1.

This position is from a game played fifty-seven years ago by Rosenthal, who resuscitated chess as a fashionable game in Paris, and, strange to tell, made a good deal of money in the process! Driven across the Channel by the Franco-Prussian War, he played many games in London, the one under consideration being against a "talented amateur" to whom he conceded the odds of a knight. As White, it was his turn to make his fourteenth move, and he played

14. BB7!

Black had never heard of "clearance keys," and, naturally enough perhaps, played—

14. — Q×B,

wondering, no doubt, what was the object of the sacrifice. Rosenthal's next move made him clear on this point. Please find White's 15th move, which forces mate in four more moves; and, having found it, write and tell us.

NEO-CHESS.

This, the invention of Messrs. J. L. Nayler and E. Ower, is, like its name, a hybrid. Designed for four players, it requires a board of 80 squares, upon which, in addition to the ordinary complement of Rooks, Knights, and Bishops, 20 Pawns, 4 Queens, and 4 Kings "move and mate and slay," somewhat in the manner of a deceased Victorian pastime which rejoiced in the name of "Halma." Those who are satiated with the trite and effete game of ordinary chess, and this does not include us, will find the rules set forth in the October issue of the *British Chess Magazine*, which has some interesting "neology" apart from this. One claim of the inventors seems to throw light upon the mental urge that produced the new pastime: it is that it assimilates at least two of the bystanders "who disturb protagonists of the two-handed game by gratuitous advice and irritating questions"; and by destroying the illusion of a private fight prevents also, as Juvenal puts it, "varicosity in the soothsayers."

"Winter Sports, 1928-9" is an excellent illustrated booklet which Thomas Cook and Son, the famous travel agents, have again issued, as in previous years, for the coming season. This compact and well-written booklet, with its many beautiful photographs, contains full information about travelling arrangements and expenses, with details of the chief Swiss resorts, and notes on others in France, Austria, Czechoslovakia, Germany, Italy, Norway, and Sweden. Special attention should be drawn to the Initiation Parties, which have proved such a boon to novices. "Each party (we read) is under the supervision of an experienced lady and gentleman, who act as host and hostess, and parents need feel no anxiety when placing young people under their care." This season's Initiation Parties will go to Lenk, Kandersteg, and Gurnigel. Messrs. Cook have also arranged several ski-ing parties. Stress is laid on the advisability of making early plans for visits to the Alps, owing to the fact that accommodation is limited in the winter sports centres.

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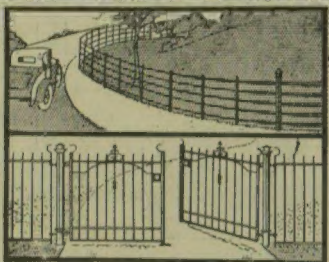
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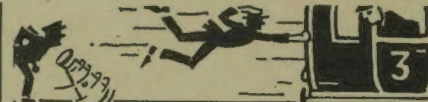
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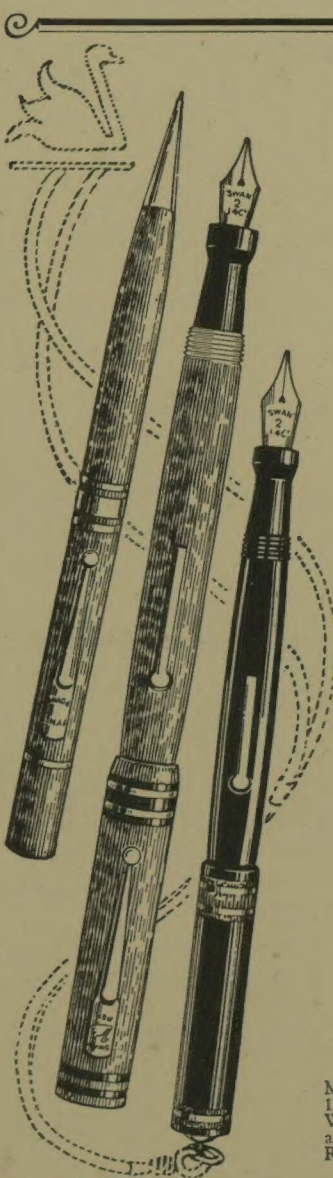
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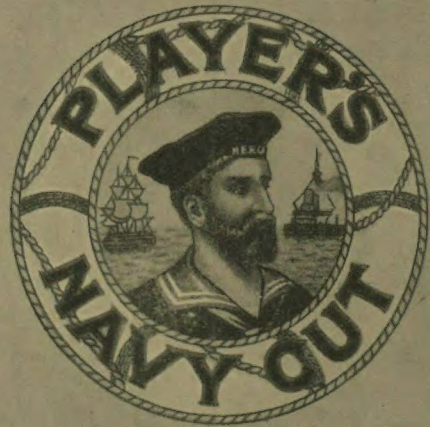
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